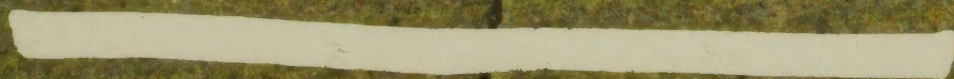


STILL



BORED





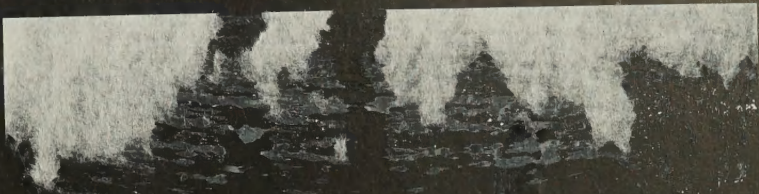


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# BOARD







# **SURF/SKATE/SNOW GRAPHICS**

LAURENCE KING



**CREATIVE** REVIEW

CREATIVE REVIEW





LAURENCE KING

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**CREATIVE** REVIEW

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**INTRO/SURF/SKATE/SNOW**

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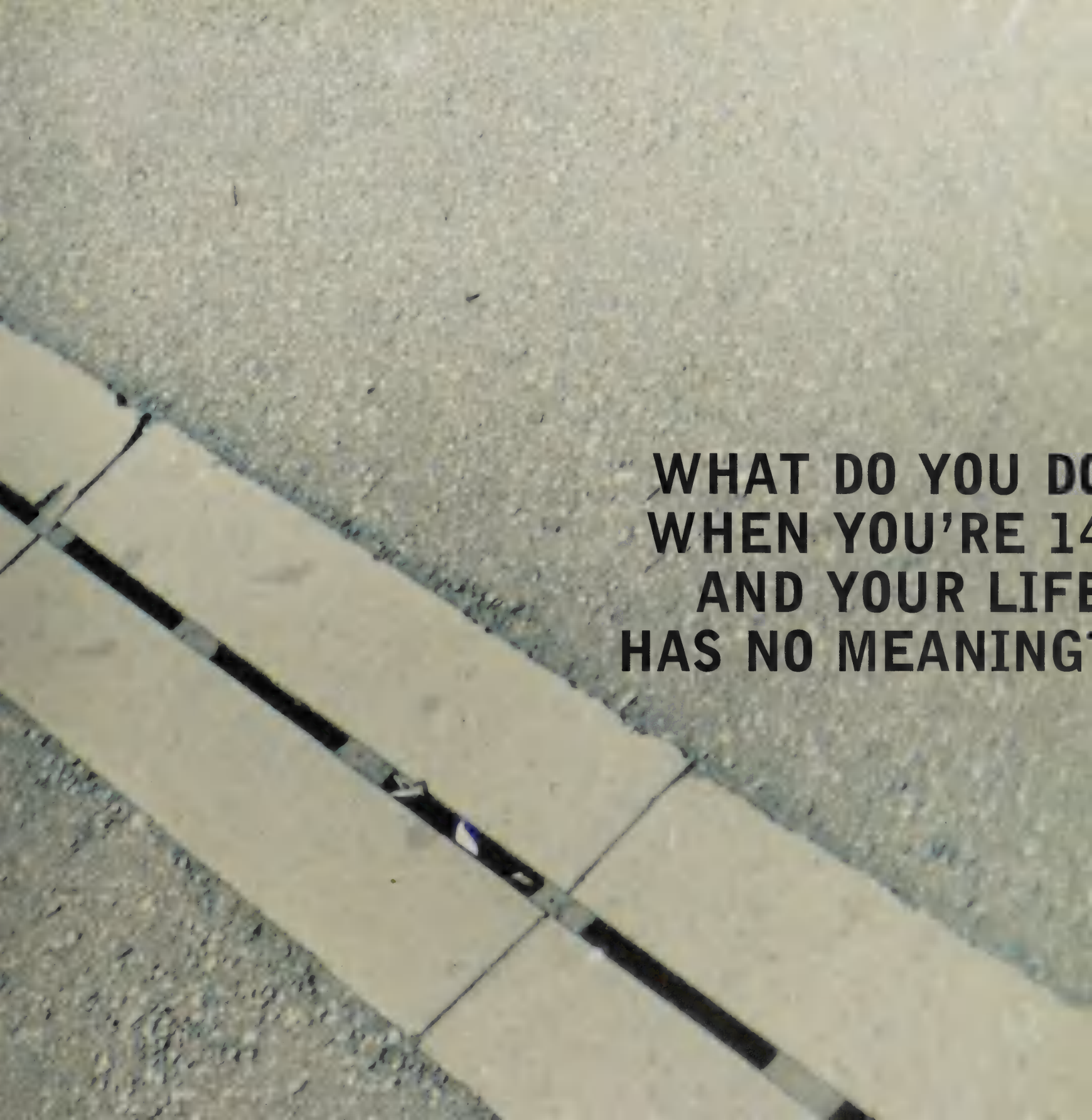
# INTRO





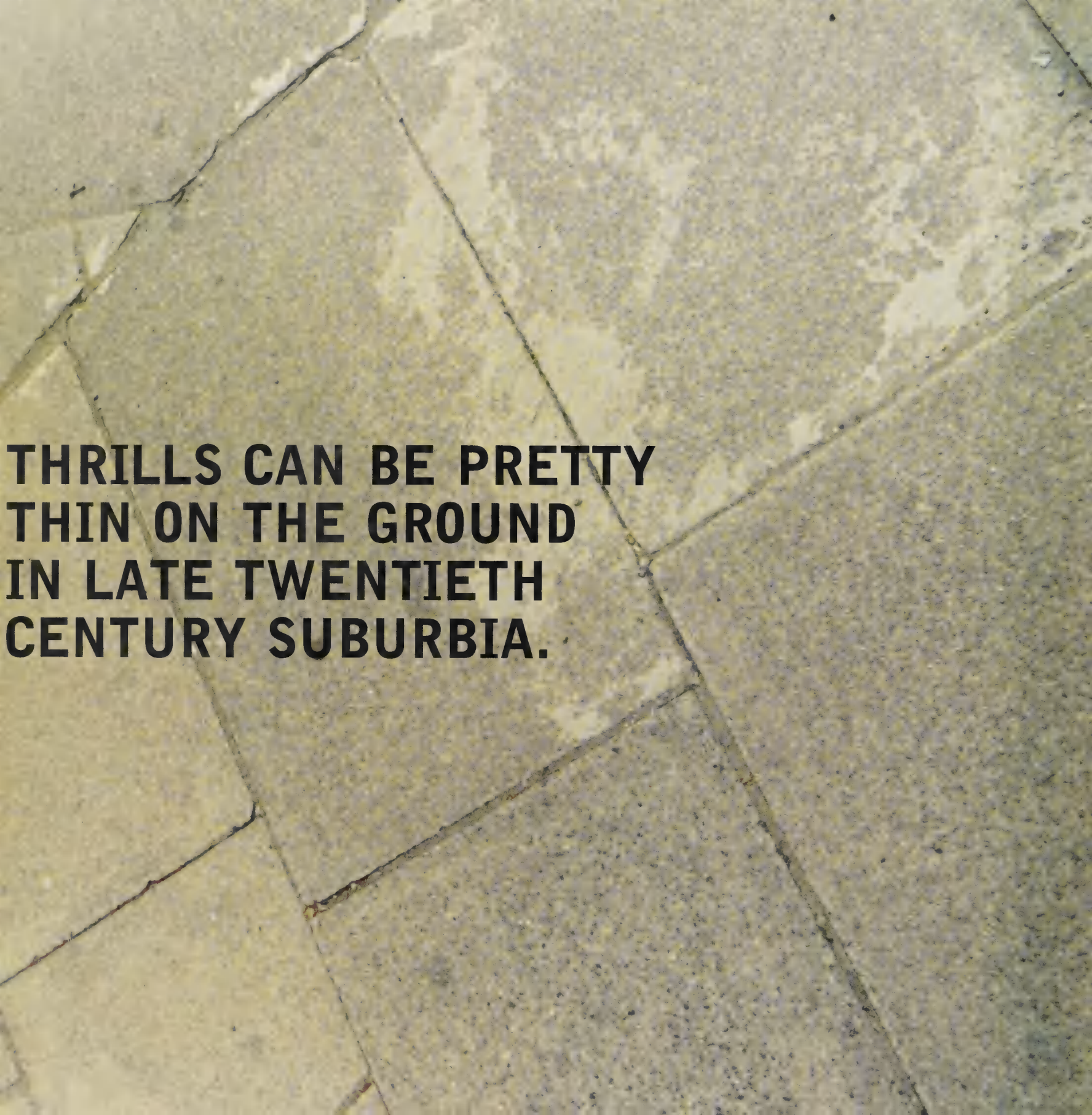
**INTRO**





**WHAT DO YOU DO  
WHEN YOU'RE 14  
AND YOUR LIFE  
HAS NO MEANING?**





**THRILLS CAN BE PRETTY  
THIN ON THE GROUND  
IN LATE TWENTIETH  
CENTURY SUBURBIA.**



Since the 1960s, capitalism's disaffected, disinclined youth have increasingly turned to board sports in an attempt to find a reason for getting out of bed. By creating their own verbal and visual languages, codes of behaviour, dress and ethics, the inextricably linked, yet subtly different cultures of surfing, skateboarding and snowboarding give focus to lives rendered desperate by the hormonally-induced chaos that is puberty.

All three have created complex and sophisticated subcultures which have proved enduringly influential in the worlds of fashion, design and music. Be it surf, skate or snow, board sports share aspects of a common culture and a common propensity for spawning some of the strongest contemporary graphic expression. Unusually, there exists a strong link between those who do and those who make: the vast majority of the graphic artists who decorate the boards are riders themselves.

These graphics are vital: "People buy boards because of the way they look. Eighty to 90 per cent buy them for looks only, not how they perform," says Matt Micuda who has been designing graphics on surfboards for 15 years. "An entire line can be a flop if you don't get the graphics right." No other sports or youth cultures give such a central role to graphic design.

John Hersey is one of America's leading illustrators. He believes that board sports are producing the most interesting graphics in the USA today. "The graphics came from the street originally," he says. "That is, they have come from the surfers,

skaters and snowboarders themselves, much like rave graphics and the rave concert posters and 'freak' comic art came from the actual people involved in those youth culture movements. I think that the original influence were gas station uniforms and other industrial uniforms that kids could buy real cheap at thrift stores with their elliptical embroidered name patches such as 'Bob' or 'Ed'. These ready-made graphics, plus the influence of the trendy inebriants that the kids were taking, created the roots of the whole look."

An image of rebellion, of offering an alternative lifestyle, has been central to the growth of all three sports but it exists in differing degrees. "Snowboarding is primarily a rich kids' sport," claims Moish Brenman, art director of skateboard company Consolidated Incorporated. "You need \$600 for a decent board, you need boots and bindings, then you've got to get to the mountain, get a lift pass. It's not something that any kid can just go out and have fun with. Also it's incredibly easy compared to skateboarding. You see like a 50 year-old guy and his 10 and 12 year-old daughters and within an hour they can stand up and within a very short time they can do jumps, and they try to pass it off as this really hard, extreme sport. Snowboarding steals its styles, its tricks, everything. Snowboarding is where skateboarding was three years ago. If you look at the styles, the baggy clothes, the tricks being done it all came from skating. Skateboarders have very little respect for snowboarders.

"Surfing's a bit different, there's almost an ego battle going on as to which is harder but there's a respect for them because surfing's a very difficult sport," he continues. "There's an uneasy truce between the two. There's slight animosity because they're jockeying for who's top dog, which is the toughest sport. In so far as graphics are concerned, surfing and skateboarding are not really tied together at all. There are two types of surfer: the hippy cruiser who smokes a lot of pot and wants to be at one with the ocean, then there's the hardcore guy with a shaved head and tribal tattoos. Neither of them is really relevant to skateboarding anymore."

Although the whole aesthetic began with surfing, and surfing styles still exert an influence on snowboards especially, the three sports have split to establish separate, if linked, graphic identities. "Surfing and skateboarding were originally connected because they were done by the same people, but then skateboarding broke



From Flakezine snowboarding website



and it took its own path," explains Bill Stewart, regarded by many as the leading board graphic artist. "When we go to the area shows now, we call the skate area 'the dark side' because the surfing side of the hall always seems so much happier and so much more upbeat."

Artist and illustrator Jim Phillips has been involved with surfing, and later skateboarding, since the early 1960s: "Skateboarders are rad. When a surfer falls off he goes 'splash' and it's like 'big deal'. When a skateboarder falls it's on asphalt and it can be life-threatening. It's a gnarly sport and the art has to reflect that."

"With surfing it's mostly drinking and parties and the surf bum lifestyle where you don't work, it's more passive," Phillips continues. "Skaters are more aggressive. They have to fight to find places to skate, when they go out skating it's almost like they're going to war."

"When I was a kid [in Santa Cruz] I used to get beat up for skateboarding by red-necks and guys in big trucks," says Brenman. "We got kicked out of every place we went, chased by the cops, chased by business owners. We were outcasts and I think that perception is what then fed into a lot of the graphics."

Similarly, snowboarders encountered a great deal of hostility from skiers when they first started to compete for space on crowded slopes. Although outright confrontation has died away now, the relish for rule-breaking remains.

As well as different attitudes, the sports have different target markets. "Generally, surfers are more conservative," says Matt Micuda. "A lot of surfers are like 40 year-old doctors earning good money and they won't worry about spending \$500, \$600 on a surfboard. The clientele has a lot more money and the graphics have to be geared toward them."

Jim Phillips agrees: "The graphics weren't wild on surfboards for years. You'd just have the company's logo and maybe a few swirls done in resin or colour on the rails. A surfboard is a personal thing, it's almost like something you wear so you don't want some big ugly thing on it."

Similarly, with snowboards, the investment is far greater than for skateboards and the object is meant to last a lot longer. "There are big differences in doing graphics for skateboards and snowboards," says Brian Krezel, art director at Maple skateboards. "Right from the planning stage you've got to think differently. You have to remember that a snowboard may be on the

"SKATE DREAMS:  
1-IMMORTALITY  
2-TO SKATE EVERY  
PARK IN THE WORLD  
3-TO HIT PAUSE ON  
A COOL FEELING  
4-TO DIE ON  
YOUR BOARD"

From Thrasher skateboarding magazine, January 1997

shelves for nine months and it may be in someone's possession for years. With a skateboard, the most important thing is to get it off the shelf and into the kid's hands as quick as possible. Skateboard graphics are almost disposable, the graphic will be gone in a couple of weeks anyway. As soon as someone starts to use the board the graphics get scratched off and kids cover them over with stickers. Snowboards have to be more aesthetic and pleasing or people will get sick of them in a year."

Skateboards, which retail in the USA for around \$60 to \$70 and in the UK for the pound equivalent, come out in new designs every month, whereas snowboards usually appear in a line of new designs each autumn. Surfboards, on the other hand, are often one-offs specially painted to the specifications of the customer. They are highly personalized objects.

Most surfboard companies are small operations run by pros or ex-pros. Designer David Carson had a line of surfboards when he was a pro, before continuing his association with board sports by designing surfing, skateboarding and snowboarding magazines. The larger companies will have a stable of sponsored team riders and produce boards bearing their names – which is also the norm for skateboard and snowboard companies. Thus board sports offer kids as young as 14 the chance to fulfil what for many of them is a dream – to go professional and, thus, to drop out of school.

These pros establish a reputation by taking part in competitions and appearing in magazines and videos. The most popular ones become merchandizing phenomena and will sell hundreds of boards simply because the boards bear their names.

Pros will sit down with their company's designer and discuss the graphics for their endorsed boards, often bringing in ideas torn from favourite comics or magazines; sometimes they will ask for the logo of a favourite brand or the face of a favourite film star to be applied to their board. Some riders expect the in-house artist to interpret their ideas, while others bring in rough sketches, but many more are artists themselves. The likes of Mark Gonzales and Neil Blendē in skateboarding and Jamie Lynn in snowboarding have become almost as admired for their art as their riding.

Most board designers, whether in-house or not, take part in the sport themselves, although opinion is divided as to whether this is vital. "Usually the artists are boarders themselves – I'd say in 80 per cent of cases," says Jeff Bartel, art director at





Morrow snowboards. "I don't think that it is necessary but it definitely helps." Design consultancy Jager DiPaola Kemp, based in Burlington, Vermont creates all the graphics for Burton, the snowboard market leader. Design director David Covell says: "Our whole team snowboards, it's really important. It's also how we do most of our research. When you get out there you can talk to a lot of riders and find out what they really want." Even freelancers need some understanding of the sports that they want to design for. "The number one thing I look for before I've even opened their portfolio is who are they? Do they skate or snowboard? Are they for real? If you don't the stuff isn't going to translate – it just comes out wrong," explains John Thomas, art director at World Industries which makes both skate- and snowboards. "I need to see that they have some knowledge of the market or the right kind of oddball mentality. You could be 35 and still have the mentality. God knows, I'm going to be 30 next year."

But taking part in these dangerous sports can be a little hazardous to the unwary designer. "I almost broke my drawing finger skateboarding," says Jim Phillips. "The team riders didn't think I was really a skater because I didn't do it anymore but I just couldn't take the risk – I'm like Betty Grable with her billion dollar legs."

Having experience of the sports also helps in coping with the problems of designing for such peculiarly-shaped objects, although, again, opinion is divided as to whether it is always best to design with the shape of the board in mind, even within the same sport. "You're working with something that's eight inches wide and 32 inches long with curved ends and you have to design for that shape," claims skateboard designer Brenman. "A lot of people don't seem to think like that – they just take some graphic and try to make it fit – but that doesn't work." But Erik Brunetti of rival skateboard company Fuct takes a diametrically opposed view: "I never design to the board shape. I always do it any size that works then I put the design into the computer and shrink it down. I think designing to the shape is too predictable. I like it when images or words get cropped off."

Fuct, as the name suggests, is a company that has taken the rebelliousness that characterizes all three board sports to new heights... or should that be depths? When forming the company six years ago, Brunetti deliberately set out to exploit a gap in the market by using controversial, often sexually explicit graphics on Fuct's boards









**SURF**

**surf**

**“A SURFBOARD IS A VERY PERSONAL THING – ALMOST LIKE SOMETHING YOU WEAR.”**

**JIM PHILLIPS**



It is commonly assumed that the first surfers were Hawaiian fishermen in canoes who used to ride in to shore on the waves. The first Western visitors to the islands in the eighteenth century described local people standing on wooden boards and riding waves. By then, as Nat Young describes in *The History of Surfing* (1983, Palm Beach Press), surfing had become part of Hawaiian religion and culture with strict rules governing which class of the population was allowed to use which boards and which beaches.

Young recounts how the arrival of Christian missionaries in the nineteenth century, and with it the imposition of Victorian moral repression, led to the suppression of surfing in Hawaii. It was not until the beginning of the twentieth century that young Hawaiians returned to surfing as purely a leisure pursuit and introduced it to, first, the USA in 1907 and then Australia in 1915. These early surfers rode solid redwood boards weighing over 150 pounds a time. The introduction of balsa wood in the 1930s and then fibreglass in the 1940s changed the sport dramatically, making boards lighter, easier to handle and allowing surfers to perform many new tricks.

Up until the 1950s, decoration on surfboards had been pretty much restricted to manufacturers' logos or the patterns created by combining alternate strips of dark (redwood) and light (balsa) wood in the boards' construction. These patterns, where the darker wood was used along the rails, or edges, of the board to add strength, are still

reflected in boards today: the rails are often picked out in bright colours and stripes are still a common theme.

In the 1950s surfing's popularity increased enormously, especially in California. The beginnings of today's surf culture were portrayed in countless B-movies, and in a rash of surfing magazines. Surf music, by artists such as Dick Dale and later The Beach Boys, was invented and surfing slang entered the language. Surfers came to be seen as wild young things, holding raucous beach parties and frequently running into trouble with landlords who tried to stop them trekking over their land in order to gain access to the ocean.

Graphically, the hot-rodding scene had a big influence, with surfers adopting racing stripes and competition numbers on their boards. These early decorations were applied by hand using coloured resins which were then "glossed" over to supply the shiny finish which, until recently, was a feature on all boards. In fact the basics of surfboard manufacture have changed relatively little since the 1960s. First a mass-produced polyurethane foam "blank" is roughly shaped and sanded. Then it is usually painted white to stop the sea water turning the foam brown. Next comes "glassing" whereby sheets of fibreglass, for strength, are stuck on to the blank using resin which also makes the board waterproof. Then the board is sanded once again before glossing.

Artist Jim Phillips started in the surfboard manufacturing business as a glasser in 1962. When colleagues discovered he could draw he was switched to decorating the boards, which delighted Phillips as he was keen to escape the toxic fumes that were a common hazard in surfboard manufacture. At Florida's Oceanside surfboards in 1968 he became one of the first artists to experiment with an airbrush. His designs did not sell well and he abandoned the technique (ten years later airbrushing became the most popular means of applying graphics the world over). In 1971, at Overlin, Phillips made further innovations developing a "scratchboard" style whereby graphics were applied using pen and Indian ink and then worked into the board using a trim knife to add texture and shading. Then, the deck would be glossed and the result resembled scrimshaw, the technique by which sailors used to engrave shells. His designs were a significant step forward, featuring full illustrations of subjects such as horseback riders and eagles. Phillips believes he must have produced hundreds of surfboards in this way, taking around two hours to create each one.

During the late 1960s and early 1970s, Phillips became a leading figure in the explosion in surfboard graphics that accompanied the hippy era. "The whole thing hadn't really been established yet, we just did whatever popped into our heads," he says. "It was the psychedelic era so there were lots of references to that and we started doing Pop Art things because Andy Warhol was a big influence. In the early 1970s I did a lot of Beatles portraits. They threw everything at me – I was even asked to do the rise and fall of the Roman Empire on a surfboard."

By putting familiar figures from the popular culture of the day, including Superman and Donald Duck, on a surfboard, and doing it without the copyright holders' permission, Phillips' work was a precursor to much of what followed in skateboarding graphics. Indeed, it was no accident that he later became a highly influential figure in skateboarding through his work as the art director for Santa Cruz, one of the first major skateboarding companies.

In the late 1970s, the combination of two elements created the next step forward in surfboard graphics – the airbrush and punk. Airbrushing, where paint is sprayed under pressure on to the surface of the board, allows for very speedy working. This is very important with surfboard manufacture because the margins are notoriously tight and labour costs at a premium. Even today, artists can be paid as little as \$30 for a spray job with \$10 being enough to have the rails of your board painted in the colours of your



... using airbrushes, artists could  
... more intricate works, and  
... than they could using  
... boards.

This was just as well because the explosion of punk led to demands from customers for ever more adventurous designs. "Punk broke down the barriers so that there were no rules in surfboard art," says Bill Stewart of Stewart Surfboards in San Clemente, California, who Jim Phillips cites as the best surfboard artist around. Because, even today, each surfboard is hand-made and hand-decorated individually, there is a high degree of personalization in the graphics. Some companies do produce lines of boards with a particular graphic, and artists like Stewart may have a book of standard designs that they can do, but as often as not customers request their own graphics. Punk's popularity among surfers led to its aesthetic being extended to surfboard decoration. "Before, there was nothing controversial about the graphics at all. In the punk era I had all sorts of crazy requests," Stewart recalls. "One guy wanted a picture of a poodle being run over by a car. I asked him why and he said 'because my mom's got one'."

A Californian band by the name of Surf Punks became briefly popular.

"They had skateboard wheels on their guitars and a song that went 'my beach. Fuck off'," says Damion Fuller, a designer at Australian surfwear company Mambo. The band was one of the first to apply newly-available fluorescent inks and paints to the surf scene. "They used to come on stage in fluorescent wetsuits and that launched the whole fluoro thing worldwide," says Fuller. Soon fluoro paints became a common sight on surfboards. Artists broke away from the smooth realism of airbrush portraits and scenes and began experimenting with abstract techniques. Bill Stewart even remembers dipping a tennis ball in paint and bouncing it across a surfboard in search of a new effect.

But surfing was becoming big business and during the 1980s the consequences of big money professionalism began to be felt. Professional riders became anxious that intricate illustrations might detract from the impact and visibility of their sponsors' logos which were printed on the nose of the board. Also, it was discovered that using a rougher finish which attempted to replicate the effects of a shark's skin made boards lighter and faster and so the traditional glossing method was abandoned by pros. Unfortunately, some of the boards' strength came from this gloss as well as the multiple layers of fibreglass which pros were using as few as possible of in order to reduce weight. The new boards broke much more easily – especially when surfers performed the new jumping and spinning tricks which they were beginning to copy from skateboarding. Not many riders thought it worth paying extra to have a board decorated when it was not going to last very long.

The upshot of all this was that pros started using plain white boards with the only graphics being those of their sponsors. And, because of the way marketing works, ordinary surfers soon copied them. "It was a horrible period for surfing, classic youth exploitation," says Dare Jennings, who runs Mambo. "Decoration became a bad thing."

In the early 1990s, in an effort to bring back decoration, Mambo brought out a line of surfboards bearing simple, strong patterns in bright colours over the full surface of the top of the board. "We used simple, dramatic shapes because price is so important," says Jennings. "Once you spend more than ten minutes painting a board the price doubles so all the designs had to be able to be sprayed up in under

20 minutes." Mambo's bold, bright designs, produced in batches of around 50, include representations of a snooker table, a television set with armchair, camouflage patterns and a lawnmower.

The company has been heralded as leading the way in a return to decoration amid a graphic scene that is more varied than ever before. Full-blown air-brushed figures and scenes are still popular, as is the retro appeal of racing stripes and all things Hawaiian. A new addition is the crossover of graffiti styles as well as skateboard graphics which are now repaying the influence that surfing once had on them. "The whole thing's coming full circle," says leading Californian surfboard artist Matt Micuda. "Right now a lot of designs are being brought back from the 1970s. You're seeing a lot of lines and curves that outline the template of the board. All the psychedelic stuff's coming back and some tricks like applying paint with squeegees rather than the airbrush. All sorts of techniques that were kind of lost are coming back."

"Everybody borrows from everybody else," he continues. "I don't like to use the term 'ripping off' because I think that's kind of harsh. You just borrow things, tweak them and add your own thing. If you're tuned in, you can pick and choose and add your own flavours – it's just like cooking."

By including a surfboard in its 1997 exhibition of 12 icons of American culture, the Museum of Modern Art in San Francisco acknowledged the role that surfing has played, not just in the development of skateboarding and snowboarding culture, but in the popular culture of the world. The associations of freedom, fun and youthful rebellion that a surfboard conjure up make it, as the museum's curator Aaron Betsky says, a highly symbolic object. And the surfboard's shape makes it a great canvas for the artist, as a story from Micuda bears out.

"A friend of mine who knew the famous American painter Sam Francis [a contemporary of Jackson Pollock] once showed him a surfboard. It was all white, no colour on it. He said to him 'Next time you get a surfboard made let me paint it – it would make a perfect white canvas and that shape is wonderful'. So he did. My friend rode it a few times and then later on he wanted to take a surf trip but needed some more money. So he sold the painted Sam Francis surfboard to an art dealer in France – for \$20,000. It blew my mind!"

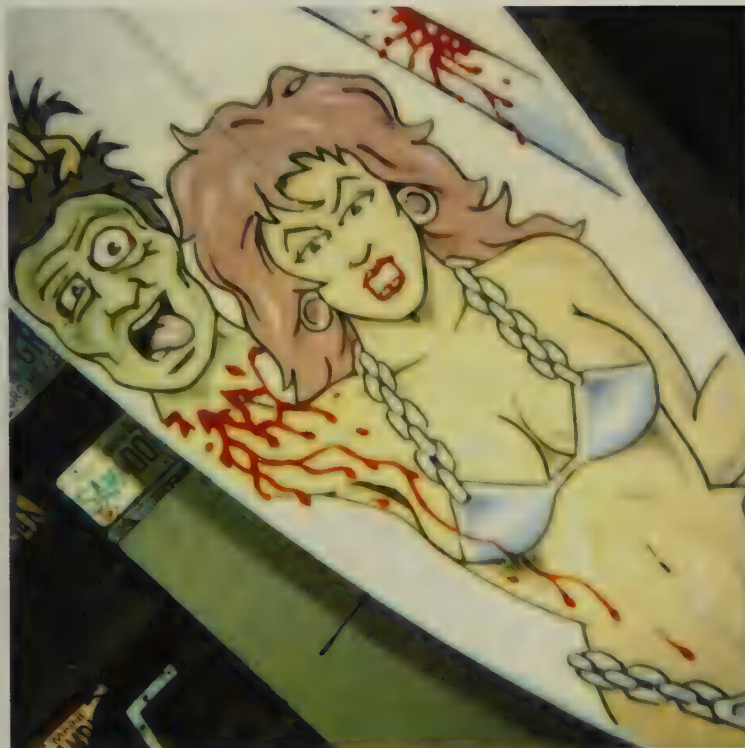




**Buzzards in the Sky**  
by Jim Phillips for Overlin, 1971  
Scratchboard technique



**Donald Duck and Superman**  
by Jim Phillips for Oceanside, 1968  
Airbrush



**S&M**  
by Jimbo Phillips (Jim's son), 1994  
Airbrush



**Yoda**  
by Bill Stewart for Stewart Surfboards, 1980  
Airbrush



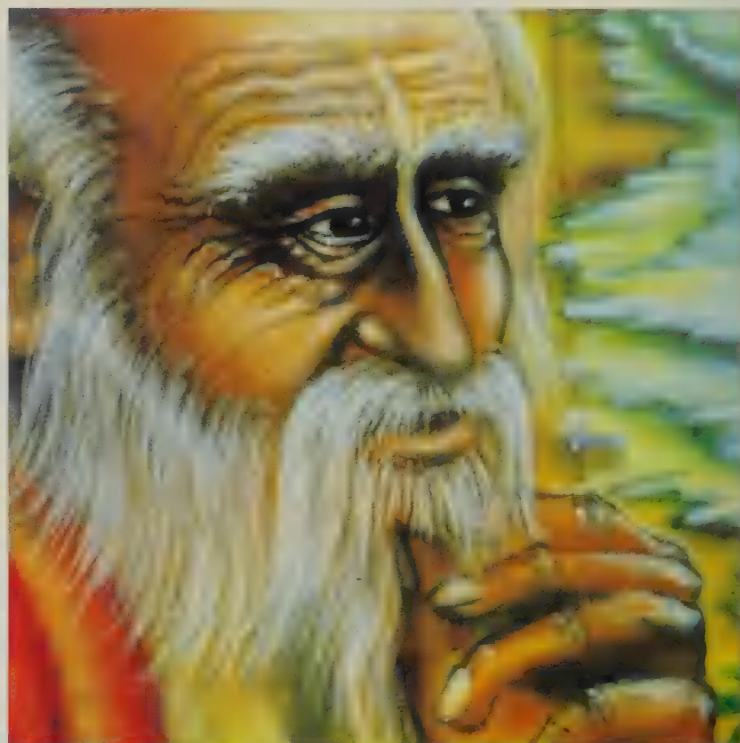
**Alaskan motif**  
by Jim Phillips for Overlin, 1971  
Pen, ink and resin



**Butterfly Lady**  
by Bill Stewart, 1981  
Airbrush



**Dolphins**  
by Jack Meyer for Local Motion, 1980  
Acrylic



**Old Man**  
by Bill Stewart, 1980  
Airbrush





Jimbo Phillips,  
1996  
Airbrush



Bill Stewart,  
1980  
Airbrush

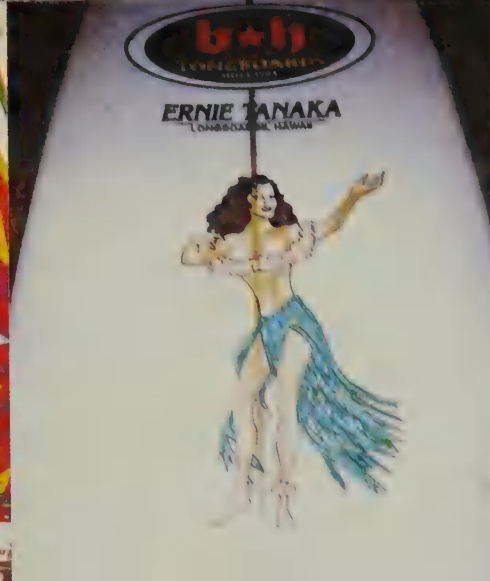
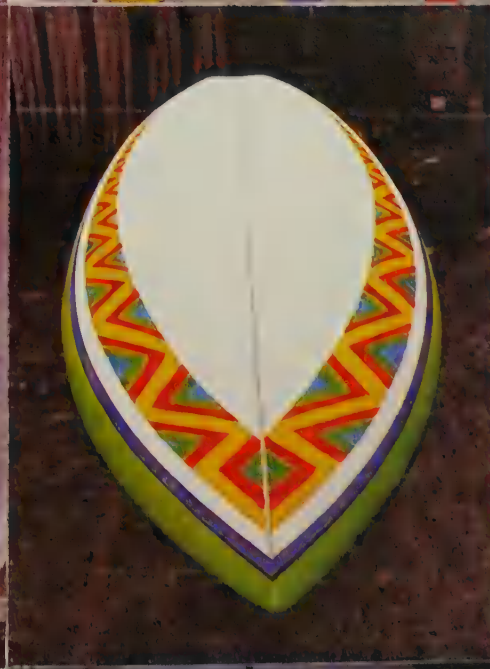


Einstein  
by Bill Stewart,  
1980  
Airbrush

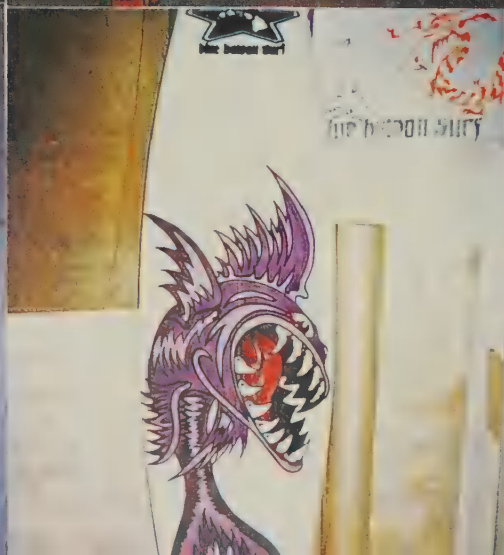
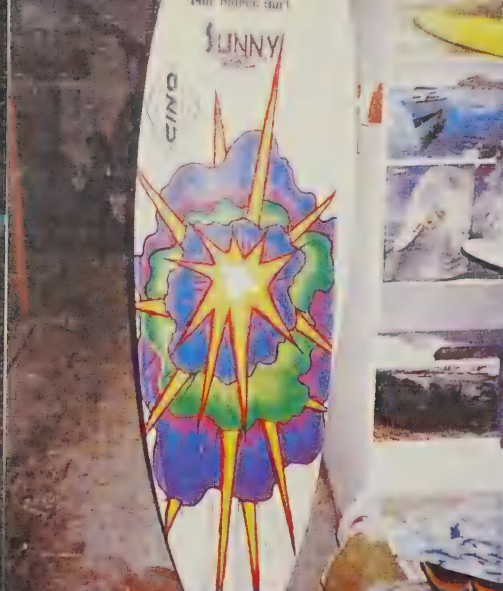


Jetson family  
by Jimbo Phillips,  
1994  
Airbrush

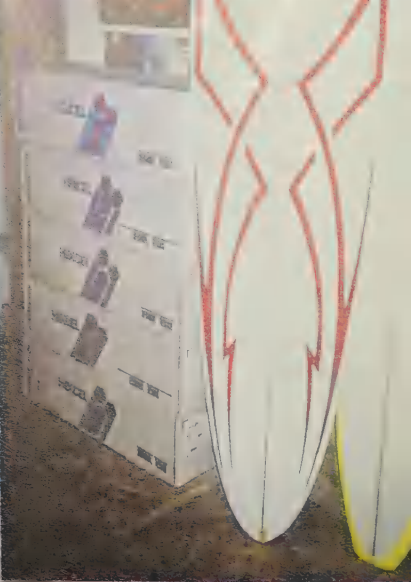


















Previous four pages,  
various boards by  
Laura Sue Powers,  
1977 to 1997  
Airbrush



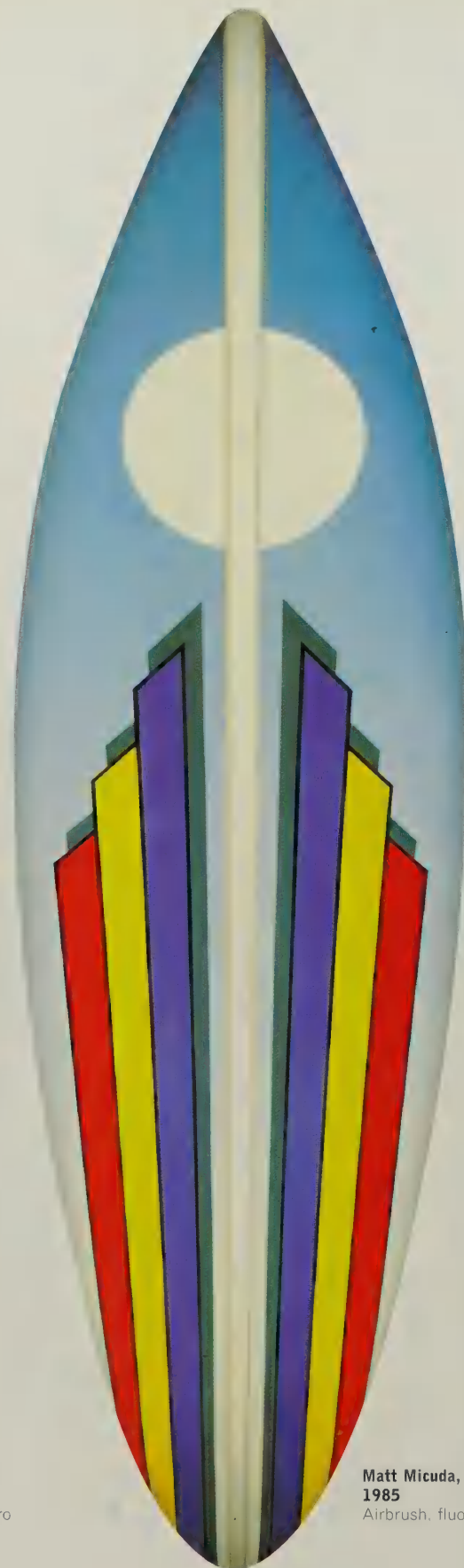
Meavis and  
Butthead  
by Jimbo Phillips,  
1996  
Airbrush



Matt Micuda,  
1989  
Airbrush, fluoro



Matt Micuda,  
1986  
Airbrush, fluoro



Matt Micuda,  
1985  
Airbrush, fluoro





Mitch McEwen  
for Local Motion, 1995  
Airbrush



Matt Micuda,  
1988  
Airbrush, fluoro

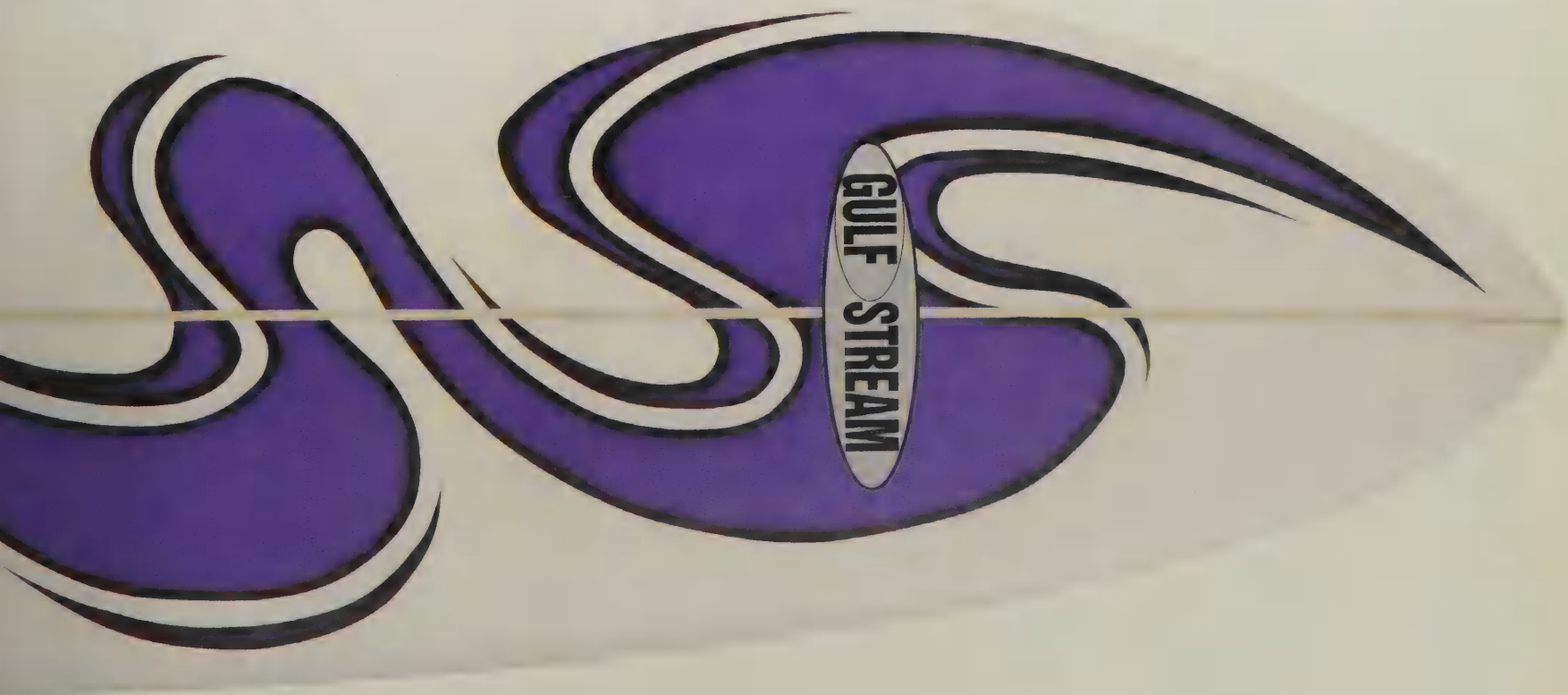


Matt Micuda,  
1988  
Airbrush, fluoro



Ellis "Elvis" Beaton  
and Jamie Buckingham  
for Gulf Stream,  
1997  
Airbrush







Sharp Eye,  
1997  
Airbrush



Ellis "Elvis" Beaton  
and Jamie Buckingham  
for Gulf Stream, 1997  
Airbrush



Sharp Eye,  
1997  
Airbrush





Mitch McEwen  
for Local Motion,  
c1995  
Airbrush



Sharp Eye,  
1997  
Airbrush



Ellis "Elvis" Beaton  
and Jamie Buckingham  
for Gulf Stream, 1997  
Airbrush



Mitch McEwen  
for Local Motion, 1997  
Airbrush



Matt Micuda,  
1989  
Airbrush, fluoro



Matt Micuda,  
1988  
Airbrush, fluoro

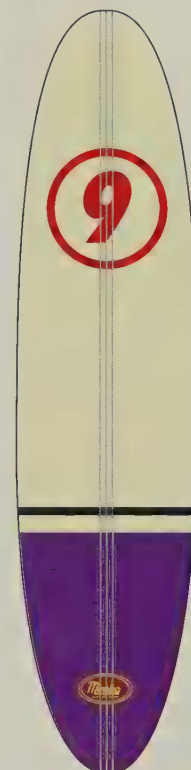
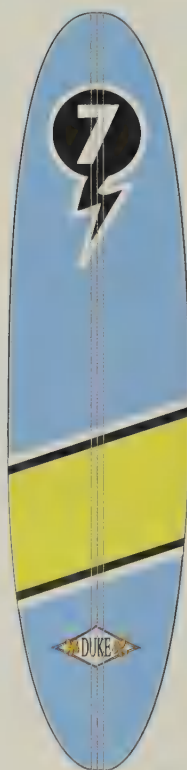
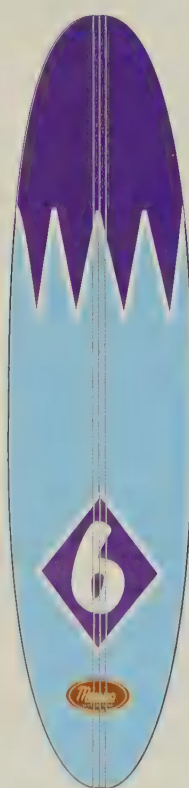
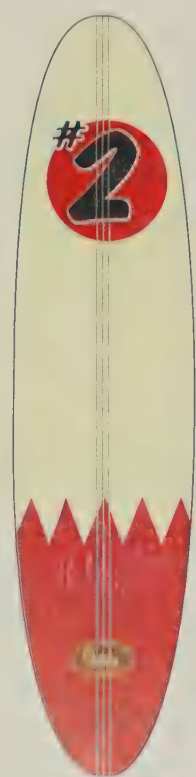
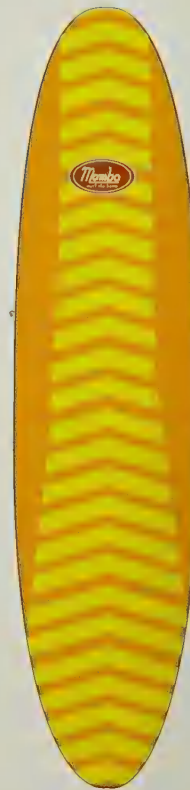
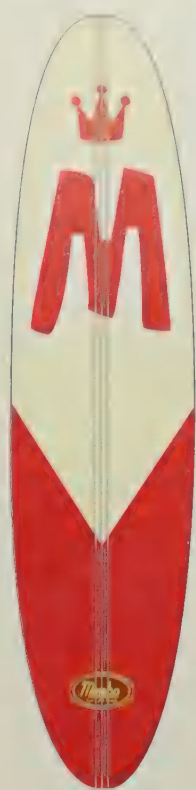




Sharp Eye,  
1997  
Airbrush



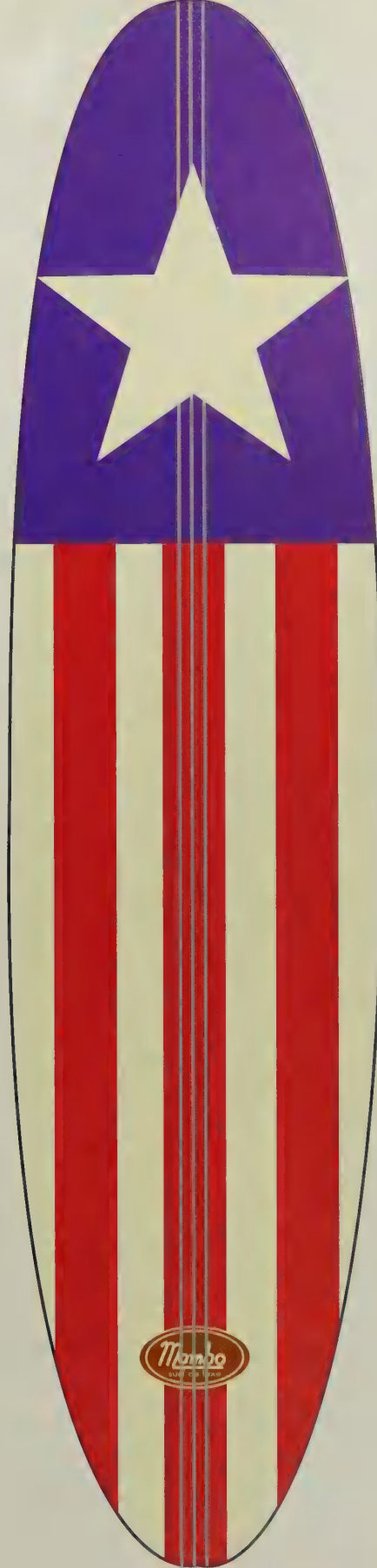
Matt Micuda,  
1988  
Airbrush, fluoro





"THE SURFBOARD  
IS AN ICON OF  
AMERICAN  
CULTURE. IT'S A  
VERY EVOCATIVE  
OBJECT THAT IS A  
GREAT STORE OF  
OUR MEMORIES  
AND DREAMS."

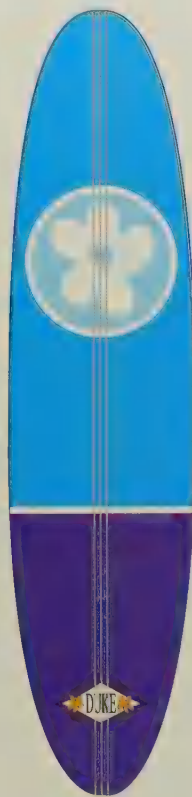
Aaron Betsky, Curator of Architecture and Design,  
Museum of Modern Art, San Francisco

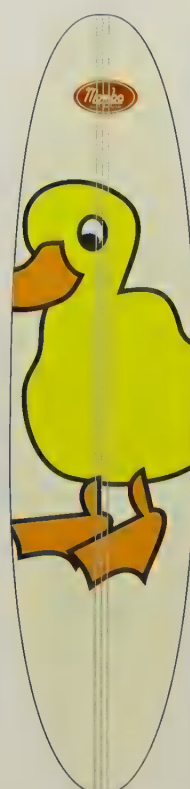
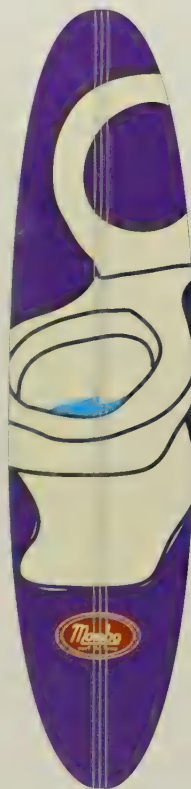
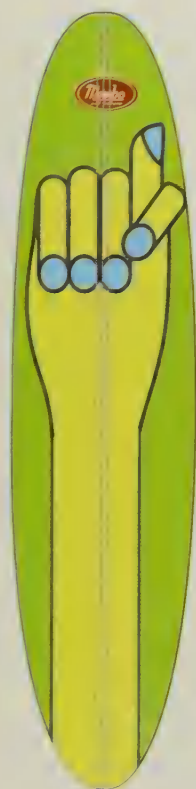


This spread and four  
following, all boards  
by Paul McNeil  
for Mambo, 1996/97  
Airbrush

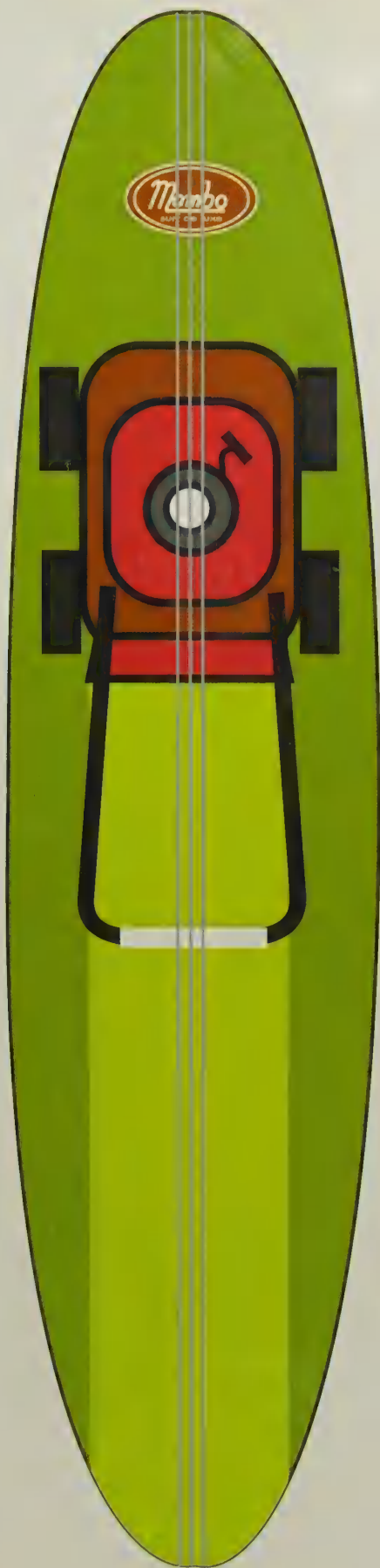






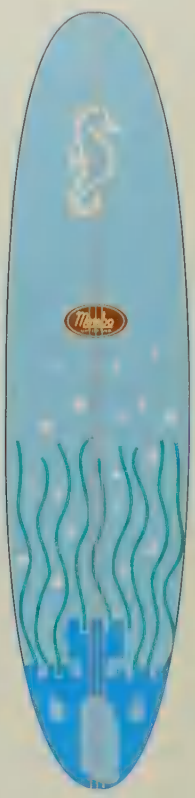
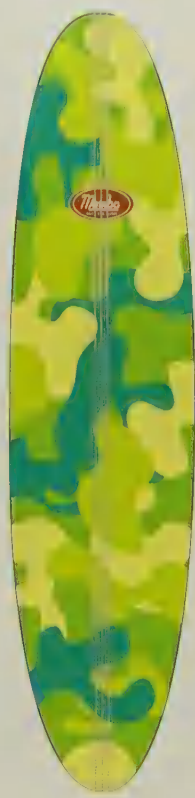
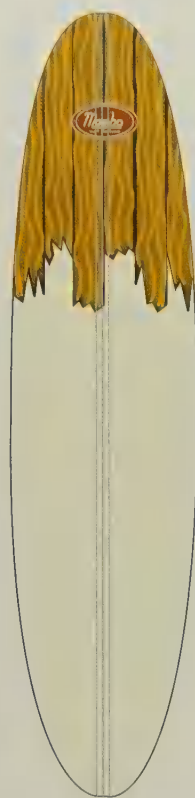
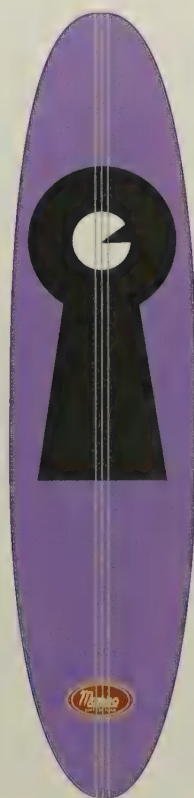


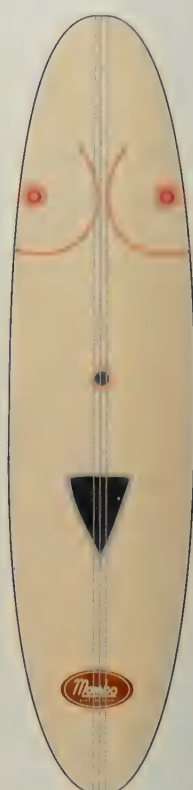




















**PHILLIPS**  
STUDIOS

Jim Phillips,  
1992



A photograph of a street scene. In the foreground, there is a large, circular, dark-colored manhole cover set into a concrete sidewalk. The sidewalk is surrounded by a rough, reddish-brown material, possibly a repair or a different type of pavement. In the background, there is a paved road, a brick wall, some greenery, and a large, yellow, cylindrical structure, possibly a water tower or a large storage tank. The sky is blue. Overlaid on the image is a large, bold, black text "SKATE" in a sans-serif font, centered horizontally and partially covering the manhole cover and the background.

**SKATE**

**ETA**

**"ALL YOU HAVE TO SEPARATE YOU FROM ANOTHER COMPANY IS YOUR GRAPHICS."**

**MOISH BRENNAN, CONSOLIDATED**



**"The skate industry is the perfect distortion of what I understood to be the American way as I was taught growing up – a good idea and some capital and you can get ahead. Skating takes all the notions of industry and makes them punk. It samples all types of graphics from those that were engineered in the IBM-Paul Rand manner to something meant to symbolize an efficient interstate trucking operation. It is a remix of the work ethic. The graphics exist within all the exuberance of a punked-out successful capitalist sub-culture. I must add at this point that I do not know what the fuck I am talking about."**

J. Otto Seibold, illustrator

Depending on who you believe, the first skateboards were made in California in the 1960s, or late 1950s, either from roller-skate wheels attached to a board or from the deck of a child's scooter. It seems most likely that the first skateboarders were surfers looking for something to do when the wave conditions were unfavourable.

The first skateboarding boom came in the early 1970s. Purpose-built skateparks opened up across the USA and, later, Europe, featuring concrete bowls and ramps where skaters could perform their tricks. But skateboarding is a dangerous sport and spiralling insurance costs forced most of the parks to close, sending skaters back on to the streets and public spaces. At this time skateboards did not carry elaborate graphics.

Jim Phillips was art director at Santa Cruz skateboards from 1974 to 1990. "I started doing skateboards with a surfing buddy of mine, Jay Shuirmann, who set up Santa Cruz. Back then boards just had a logo on," he explains. "For years I tried to get graphics going. I was doing rock and roll posters at the time and I wanted to do that on boards but it wasn't seen as acceptable until other companies started doing it around 1984. Powell was the first, then later Dogtown, but I hope that we had a lot to do with the development of graphics too."

As Moish Brenman explained in the introduction to this book, once skaters were forced back on to the streets they were hounded by irate citizens because of the destruction that skateboarding causes to

handrails and kerbsides as skaters slide, or "grind", along them – and also because of the general "nuisance" caused. This fostered the rebelliousness, fierce independence and rejection of anything seen as corporate or "corp" that developed into the skate attitude. "The serious graphics started in the early 1980s when it was a more underground thing," says Brian Krezel, art director at Maple. "The big fat boards came in – around ten inches wide – and you had this big wide space of wood and companies thought 'hey, why not silk screen it'. They're the earliest graphics I remember seeing."

The best riders were sponsored by companies and became "pros". The companies realized that if a skater admired a particular pro they would buy something endorsed by them. "Companies decided that if their boards had the name of their riders on then that would help them sell," says Andy Jenkins, art director of Girl and Chocolate the twin skateboard companies part owned by filmmaker Spike Jonze. "They started putting out a different pro model every month so they needed more and more graphics and then the symbolism started."

A pro's signature board was meant to reflect his personality, his likes and dislikes. The graphics represented a link between consumers and their idols, allowing them to buy into the dangerous skate lifestyle. "Years ago the graphics had a certain style, or at least people like to think they did," says Jenkins. "Then it was possible to define the aesthetic – it was all skulls and



**Once in use, skateboard graphics don't last too long, as can be seen with this before and after shot of a Consolidated board designed by Moish Brenman in 1992. Brenman says: "a board is never finished until it has been skated, worn out and discarded."**

grind rails and kerbsides as skaters slide, or "grind", along them – and also because of the general "nuisance" caused. This fostered the rebelliousness, fierce independence and rejection of anything seen as corporate or "corp" that developed into the skate attitude. "The serious graphics started in the early 1980s when it was a more underground thing," says Brian Krezel, art director at Maple. "The big fat boards came in – around ten inches wide – and you had this big wide space of wood and companies thought 'hey, why not silk screen it'. They're the earliest graphics I remember seeing."

"Skateboarding was a mix of all different kinds of design that couldn't really be put into any category," agrees Todd Farnsworth of Dogtown Distribution. "Skaters really hate being categorized or pigeonholed." These days each company tries to develop its own aesthetic to set its products apart in a crowded market. "The shapes, constructions and manufacturing processes of all skateboards are similar," says Brenman. "The graphics and image of the company are the difference. There are so many companies and so many pros. So many angles have been tried, in the end, all you have to separate you from another company is your graphics."

So what makes a good skateboard graphic? "A good skateboard graphic is anything that will set it apart from the others hanging on the wall of the skate shop," claims Erik Brunetti of Fuct. "If it demands confrontation then it's a good graphic." "A graphic has to have some kind of attitude," agrees Jason Irwin, art director at Acme, "although it depends on the market. If you go for the hardcore skaters then you can maybe use a caricature of Cheech and Chong smoking some big fatty."

Caricatures or rip-offs of celebrities, characters or corporate logos are a familiar part of the skate graphic scene. World Industries, one of the biggest skateboard companies, was one of the first to do it. "Before it was more patterns, plus there was a lot of comic book-style illustration of fighters or cars as well as subculture icons," says World art director John Thomas. "Then when the rave scene started people began to knock off any kind of logo. Our company has always done a lot of spoofs of Disney stuff. You get a cease and desist order and you just say 'OK we'll stop' because you're not doing that one anymore, you've already started on Winnie the Pooh in hell or something. The only time we've had to settle in a lawsuit was when I did Winnie the Pooh with a jar of money instead of honey. Someone nick named a workfile Pooh Money. Usually we make a few small changes to the drawing to protect ourselves but because the file name used the word 'Pooh' they got us. Now we're very careful not only with what we use but with how we name it."

"Nothing's sacred," he continues. "If we have an idea then we'll do it and let's see what happens. Even if we do a rip-off we're



Brian Krezel  
for Maple, 1997

thing was skulls which was all about rebellion and taboo, now it's more pop icons and logos – the smiley face meets the devil."

But the rebellious spirit remains. World's devil character was the subject of a mass protest by the far right Christian Coalition when the company included a quasi-religious tract with each board whereby kids could sell their soul to the devil in exchange for a t-shirt. The shirt bore the message "I sold my soul and all I got was this lousy t-shirt".

Unsurprisingly, Fuct's logo and sexual imagery has also attracted many angry letters to the company from outraged parents. As owner and art director Erik Brunetti innocently explains: "They just get bummed out when their kid comes home with a picture of a blow job on his skateboard." Which is just the point.

creatively adding something not just scanning a picture from the video case of some Japanese animation. We're more like Adbusters [the Canadian group which reinterprets commercial messages to make political points about consumerism]."

The ability to respond to, and to send up, figures or events from popular culture is one of skateboarding's most appealing facets. It can do so because of the speed with which new models come and go. "We have 15 pros and each one has two models out at any one time, they overlap, and we change them every two or three months," explains Andy Jenkins. "This year we'll produce at least 150 designs. There's no time to sit and think – we'll spend maybe one or two days on a design. Mostly it's hand-drawn then scanned into a computer to be separated. Usually we silk screen although occasionally we use a UV laminated four colour process, but we don't do it often because the skaters don't like the feel it gives the boards. It's weird because the graphics actually help the performance of the board. Silk screening makes it nice and slick. The more ink on there the better."

Jenkins asked children's book illustrator J. Otto Seibold to design a board for him, but the vast majority of boards are produced by designers who skate themselves – many of them ex-pros. Due to the state of the market they are having to produce designs at an even faster rate. "Before now boards had a longer testing period, they could be on the shelves for several months. Now a graphic turns over almost in a month," says John Thomas. "The trend is for really simple bold names or characters. Our devil character's really taken over. The look is borderline cute but it's not. Before, in the mid 80s the big



Early Powell Peralta skateboards.  
Far left: Bright Lite, 1980  
Left: Beamer, 1979.  
Type and logos by Michael Burrridge,  
art directed by George Powell and  
Stacy Peralta









Roskopp V  
by Jim Phillips  
for Santa Cruz, 1989





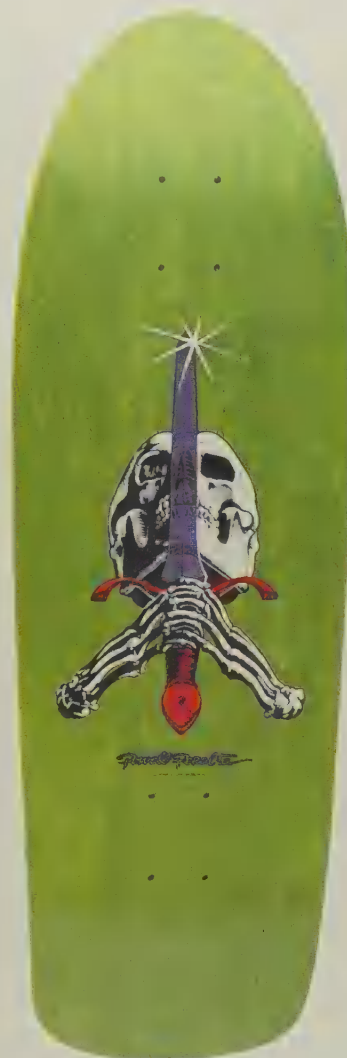
Roskopp Face  
by Jim Phillips  
for Santa Cruz, 1987



Dodo Skull,  
Jason Lee pro model  
by Marc McKee  
for Blind, 1991



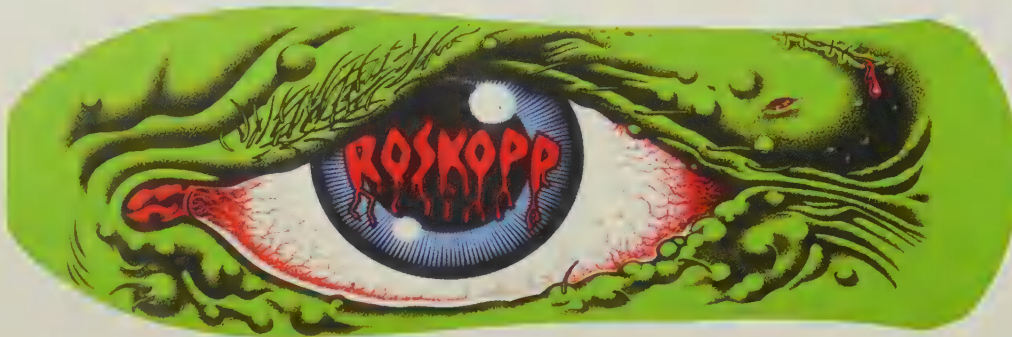
McGill pro model  
by Vernon Courtlandt Johnson  
for Powell Peralta, 1987



Vernon Courtlandt Johnson  
for Powell Peralta, 1990



Brian Krezel  
for Maple, 1997



Roskopp Eye  
by Jim Phillips  
for Santa Cruz, 1989



Brian Krezel  
for Maple, 1997



Todd Francis  
for Anti Hero, 1995



Flying V  
by Erik Brunetti  
for Fuct, 1996





Slasher, inspired by  
Ed "Big Daddy" Roth,  
by Jim Phillips  
for Santa Cruz, 1988



Caballero pro model  
by VCJ  
for Powell Peralta, 1987



Vernon Courtlandt Johnson  
for Powell Peralta, 1995



Sean Cliver  
for Powell Peralta, 1991

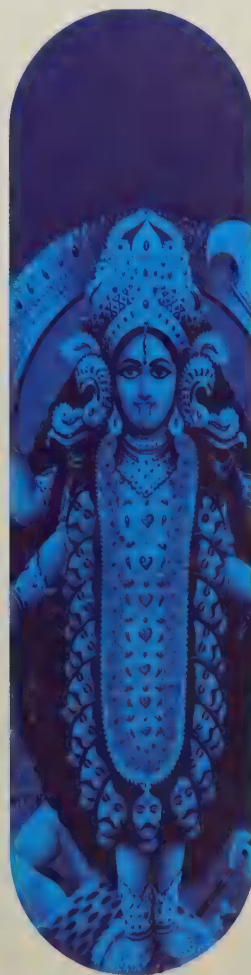
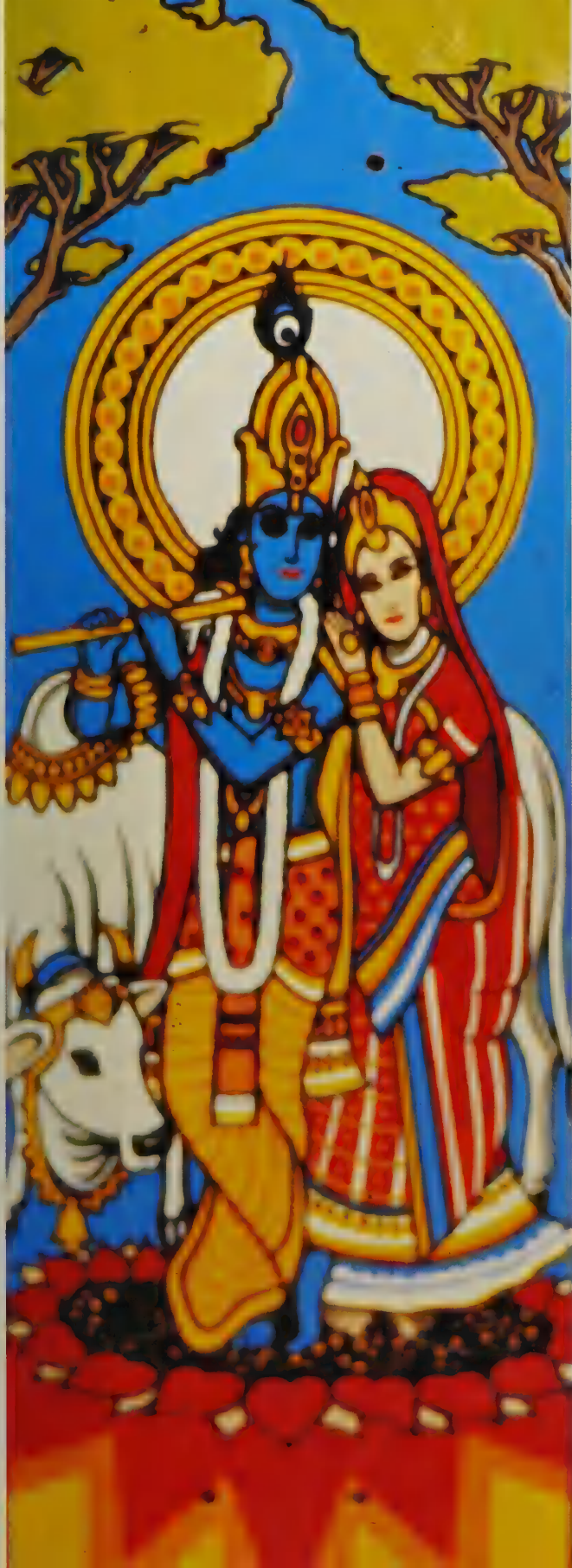


McGill pro model  
by John Keester  
for Powell Peralta, 1990



Mike Lesage  
for Think, 1996





Kali  
by Misha Hollenbach  
and Erik Brunetti  
for Fuct, 1996



Matt Reason pro model by  
Mike Lesage for Adrenalin,  
1996



Brian Krezel  
for Maple, 1997

Matt Reason pro model  
by Mike Lesage  
for Adrenalin, 1996  
Detail

# WORLD INDUSTRIES

# COLVNETICS

Randy Colvin pro model  
by Marc McKee  
for World Industries, 1992  
This board prompted a  
cease and desist order  
from lawyers representing  
L. Ron Hubbard's Dianetics  
organization





**Blackout**  
by Christian Cooper  
for Real, 1996



**Jovontae Turner pro model**  
by Marc McKee  
for World Industries, 1992  
Obviously a big  
banana eater



**Adrenalin team board**  
by Mike Lesage, 1996  
Graphic appropriated  
from the US dollar



**Real Thing**  
by Deluxe Distribution  
art department  
for Real, 1996  
Any resemblance to  
a certain soft drink  
is purely intentional



**Deeds**  
by Deluxe Distribution art  
department for Real, 1995  
Graphic adapted from  
the logo of heavy metal  
band AC/DC



Goodwill Graphics  
Randy Colvin pro model  
by Marc McKee  
for World Industries, 1992

"I thought it was funny that we got a nasty, obese and racist model from an organization called Goodwill," says McKee.



Mike Lesage  
for Think, 1996  
Caustic comment on the death of Grateful Dead frontman Jerry Garcia



George Powell  
for Powell Peralta, 1995

JEREMY  
KLEIN



Black Eye Kid  
Jeremy Klein pro model  
by Marc McKee  
for World Industries, 1991  
Shades of Norman Rockwell



JERON WILSON

Jeron Wilson pro model  
by Andy Jenkins  
for Girl, 1996





**Burger Board**  
Jason Lee pro model  
by Marc McKee  
for *Blind*, 1991  
Betraying Lee's  
hamburger of choice



~~Dick~~  
R



~~Jane~~  
HOWARD

Rick Howard pro boards  
by Andy Jenkins  
for Girl, 1996

Dick and Jane are American  
children's reading book  
characters: probably the first  
time they've skateboarded



Sean Sheffey pro board  
art directed by Rick Howard  
for Girl, 1996

The found artwork comes  
from a turn-of-the-century  
soap advertisement





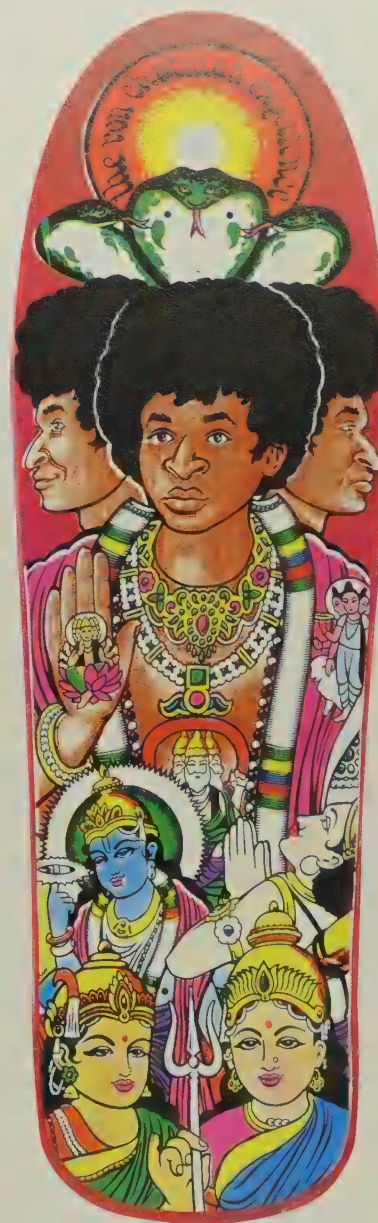
**Peter**  
by Erik Brunetti  
for Fuct, 1996  
Tribute to Kiss rock  
star Peter Criss



**Frankie Hill pro board**  
by Sean Cliver  
for Powell Peralta, 1991  
The man with no name



**The Devil and Jayne Mansfield**  
Guy Mariano pro model  
by Marc McKee  
for Blind, 1994  
Alludes to the grisly death of  
film star Jayne Mansfield

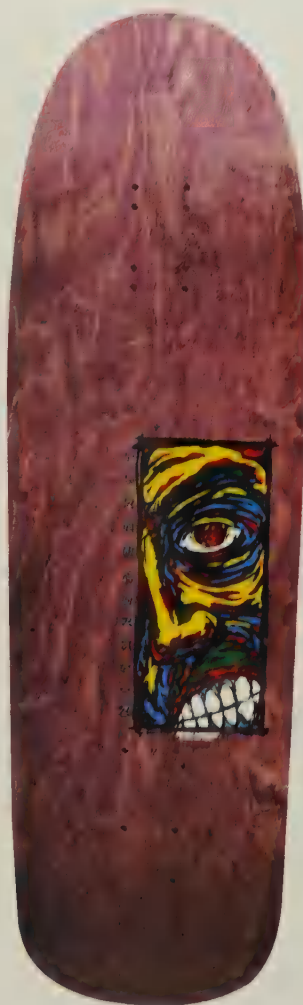


**The Ron Chatman Experience**  
Ron Chatman pro model  
by Marc McKee  
for World Industries, 1990  
Tribute to Jimi Hendrix  
Experience album cover

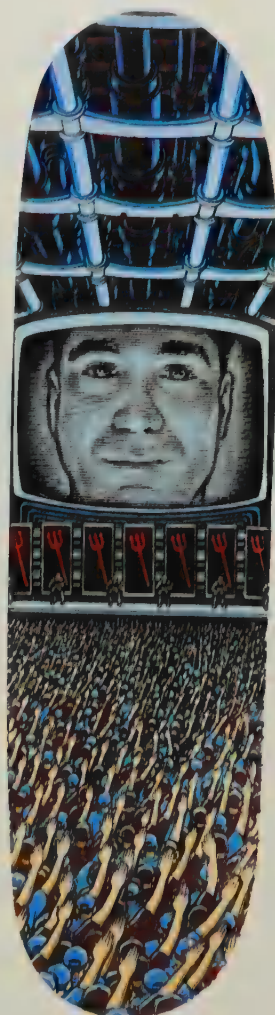


Matt Pailles pro board  
by Mike Lesage  
for Think, 1996

*Think Industries, Los Angeles  
Skateboarder, Los Angeles  
Graphic designer, Atlanta, Georgia  
For the past few years, Kalle*



Conklin pro model  
by Sean Cliver  
for Powell Peralta, 1991  
*Daddy's home!*

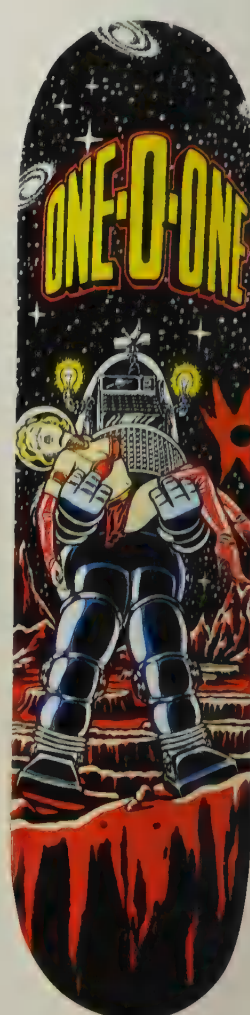


1984  
Steve Rocco pro model  
by Marc McKee for World  
Industries, 1992  
*A rare literary reference*



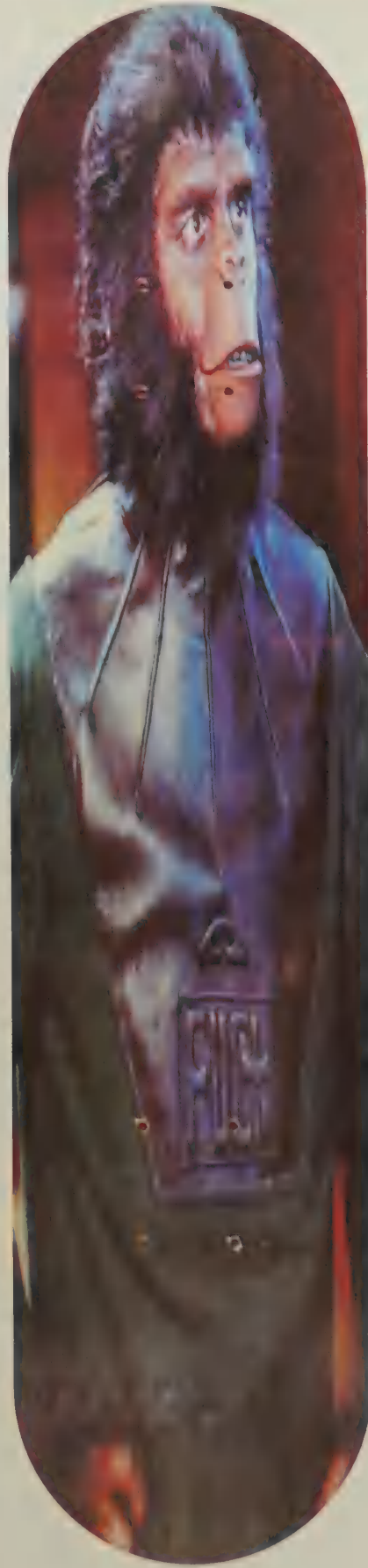
Fonseca pro model  
by Todd Francis  
for Real, 1996

*And a rare touch of  
socialist realism*



Girl and Robot  
101 team board  
by Marc McKee, 1995





**Planet of the Apes  
series by Erik Brunetti  
for Fuct, 1992**

These boards were  
collector items, often  
changing hands for  
over \$100 each.



Chris Branagh pro model  
by Marc McKee  
for World Industries, 1992  
All boards on this spread  
pay unlicensed tribute to  
favourite Warner Bros  
cartoon characters



Dune pro model  
by Marc McKee  
for World Industries, 1992



Rudy Johnson pro model  
by Marc McKee  
for Blind, 1992



Jordan Richter pro model  
by Marc McKee  
for Blind, 1992



Jason Lee pro model  
by Marc McKee  
for Blind, 1992



# RODRIGUEZ

REG U.S.

PAT. OFF.







Henry Sanchez pro model  
by Marc McKee  
for Blind, 1993

"I was very excited to be  
a long time ago, because  
of the danger we might  
not have had. My son."



Kris Markovich pro model  
by Marc McKee  
for 101, 1992

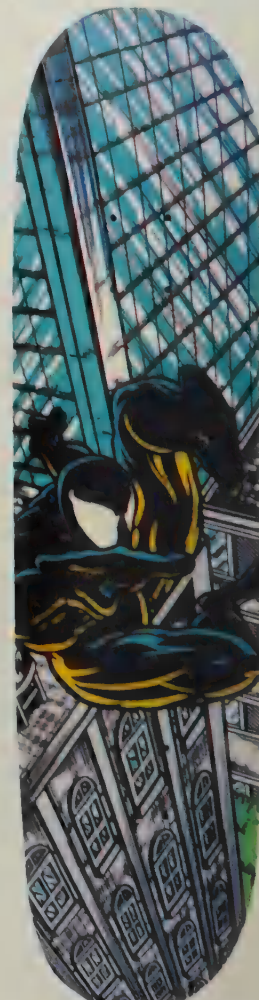


Steve Rocco pro model  
by Marc McKee  
for World Industries, 1989

McKee: "We didn't get into  
any trouble for using  
Winnie the Pooh, but years  
later, when we put it on a  
snowboard, we got sued."



Chris Pastras pro model  
by Christian Cooper  
for Stereo, 1996



Spiderman board  
by Mike Lesage  
for Think, 1996



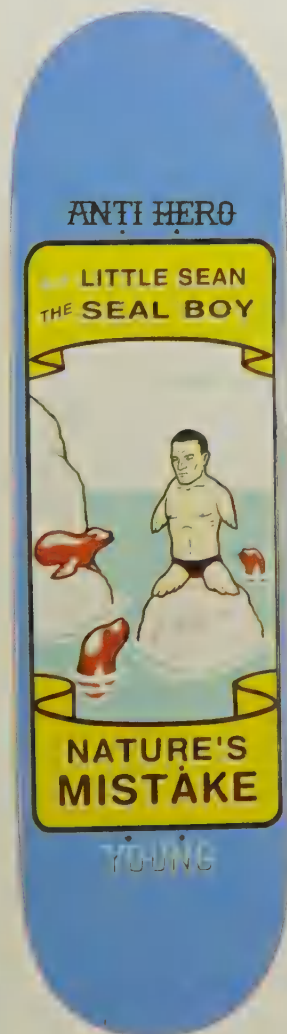


Velvet Safari  
Randy Colvin pro model  
by Marc McKee for World  
Industries, 1991

(This board was covered  
in this fuzzy black material  
which is used on most  
of our decks)



Jesus  
Gabriel Rodriguez pro model  
by Marc McKee  
for 101, 1992



Sean Young pro model  
by Todd Francis  
for Anti Hero, 1996



Blind team board  
by Marc McKee, 1997



Buddha with Slurpee  
Eric Koston pro model  
by Marc McKee  
for 101, 1993





Accidental Gun Death  
Guy Mariano pro model  
by Marc McKee  
for Blind, 1992



Stuffed Animal Murder  
Adam McNatt  
pro model  
by Sean Cliver  
for 101, 1992



**PAUL  
ZUANICH  
THINK**



**NO  
HARD  
FELINES!**

"A LOT OF TIMES GUYS  
WOULD BRING IN THINGS  
FROM COMIC BOOKS.  
ONCE WE TOOK A PHOTO  
FROM LIFE MAGAZINE  
THAT SHOWED A CAT  
THAT GOT HIT BY A CAR  
AND THERE WAS THIS  
LITTLE GIRL STANDING  
RIGHT NEXT TO IT WITH A  
TOY GUN IN HER HAND –  
IT LOOKED LIKE SHE'D  
SHOT THE CAT."

Mike Lesage, former art director Think and Adrenalin

Paul Zuanich pro model  
by Mike Lesage  
for Think, 1996



Adam McNatt pro model  
by Sean Cliver  
for 101, 1995









"IT'S OUR PLEASURE  
TO DISGUST YOU."

Paul Tisdel/Blind



**REAR-END RUDY**

Pro models  
for, from left,  
Jordan Richter,  
Guy Mariano,  
Rudy Johnson and  
Henry Sanchez  
by Marc McKee  
for Blind, 1992

This series sends  
up the Garbage  
Pail Kids series  
of trading cards.  
Each board came  
with a set of four  
trading cards



Devil Man Face  
by Marc McKee  
for World Industries, 1996  
This little devil has become  
the best-selling character  
in skateboarding.



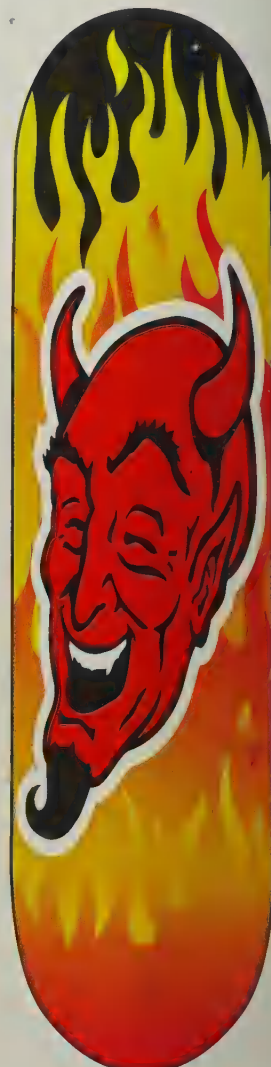
Marc McKee  
for World Industries, 1996



Marc McKee  
for World Industries, 1996



Marc McKee  
for World Industries, 1996



Daredevil Laughing Face  
by Moish Brenman for  
Consolidated, 1992





\* You don't have to *worship* Satan  
to make the horned hand.  
you can just *like* him and still do it.\*



Fat America  
Kris Markovich pro model  
by Sean Cliver  
for Prime, 1995



American Icons  
Jason Lee pro board  
by Marc McKee  
for Blind, 1991

MATT  
PAILES



Matt Pailles pro board  
by Mike Lesage  
for Think, 1996

Horned Hand  
by Erik Brunetti  
for Fuct, 1996

CAINE  
GAYLE



PRIME

Prime



PRIME



PRIME







Top:  
Max Schaaf pro board  
by Todd Francis  
for Real, 1996

Middle:  
Misha Hollenbach  
and Erik Brunetti  
for Fuct, 1996

Above:  
Shiloh Greathouse pro model  
by Marc McKee  
for World Industries, 1996  
Greathouse's graffiti tag is Hust

**NATAS  
KAUPAS**

**BOOM!**

Challenger  
Natas Kaupas pro model  
by Marc McKee  
for 101, 1992  
Lead designer: digital illustration  
by Marc McKee and Natas  
© 1992, 101 Skateboard



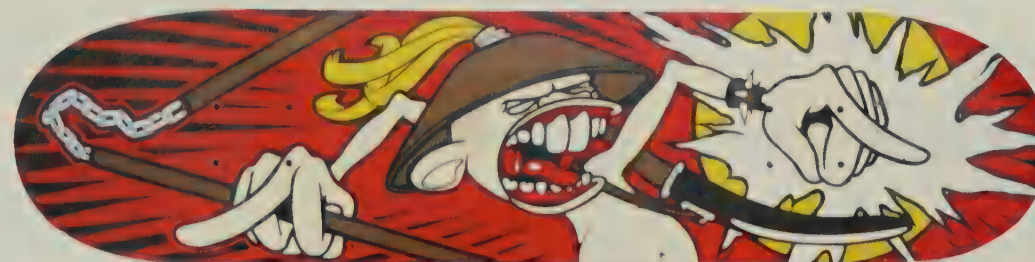




Crash  
Dave Leamon  
for Acme, 1996



Mike Lesage  
for Think, 1996



Mike Lesage  
for Think, 1996



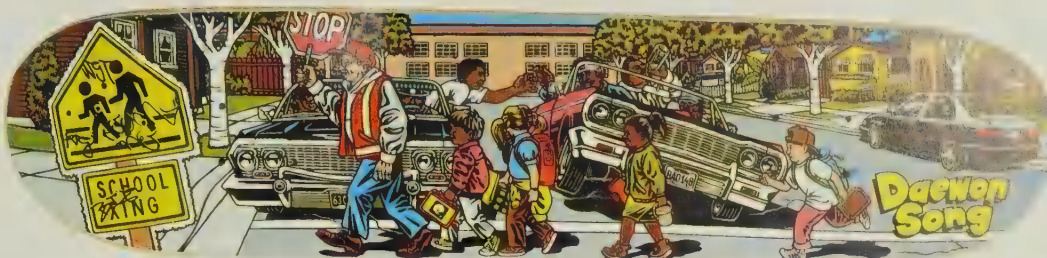
Chupacabra  
by Dave Leamon  
for Acme, 1996  
Inspired by news  
stories of a  
mythical beast  
of the same name  
attacking farm  
animals in Mexico



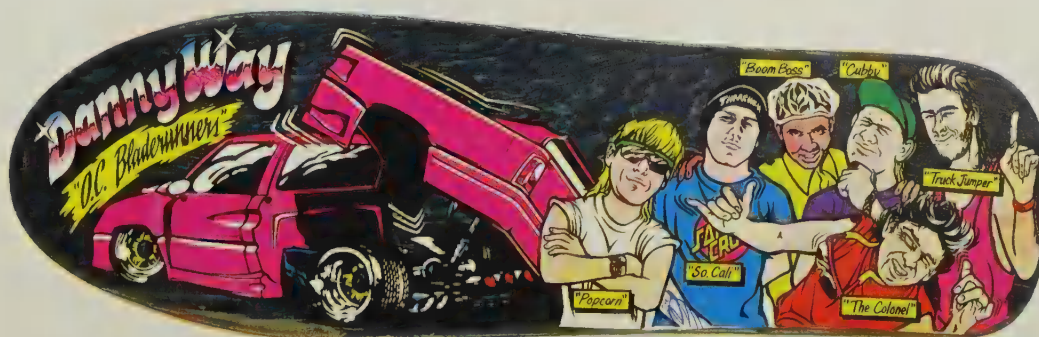
Jason Noto  
for Think, 1996



Crossing Guard  
Daewon Song  
pro model  
by Marc McKee  
for World Industries,  
1995



OC Bladerunners  
Danny Way  
pro model  
by Marc McKee  
for Blind, 1991  
Features portraits  
of Way's pro  
teammates



Bar Scene  
by Dave Leamon  
for Acme, 1996



Freak Show  
by Dave Leamon  
for Acme, 1996



Harem  
Steve Rocco  
pro model  
by Marc McKee  
for World Industries,  
1992





A Skater  
by Dan Pinosian  
for Acme, 1996



Adrenalin team board  
by Mike Lesage, 1996



Invisible team board  
by Linda Prettyman, 1997



Acme team board  
by Dave Leamon,  
1996

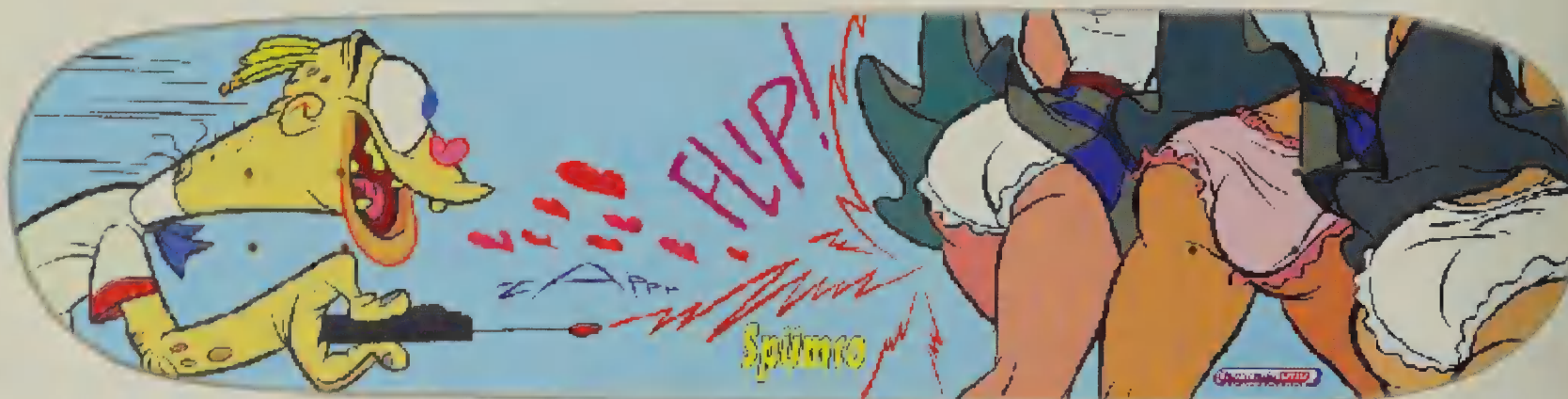
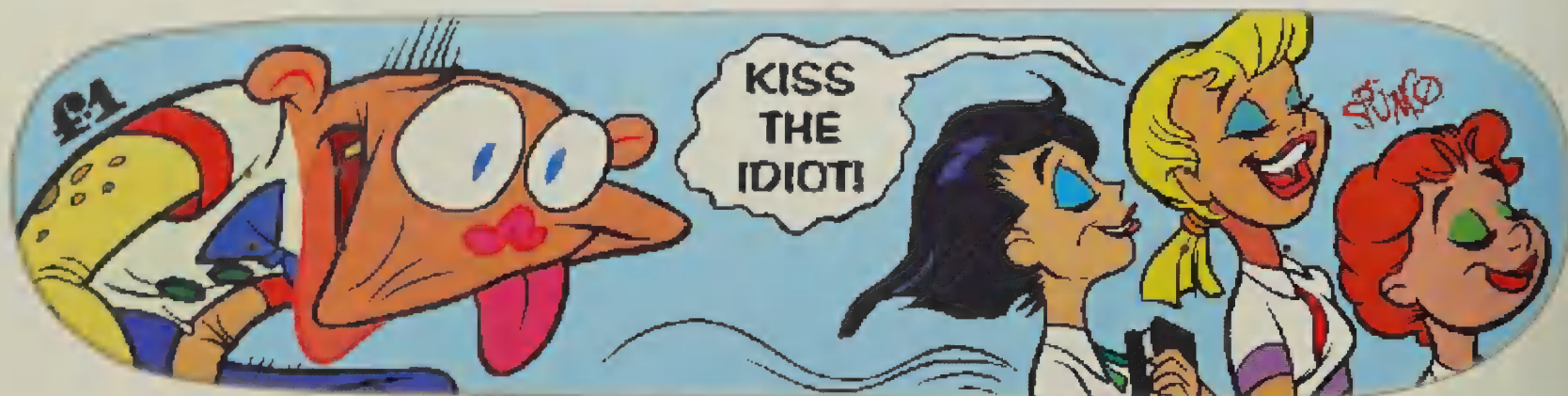
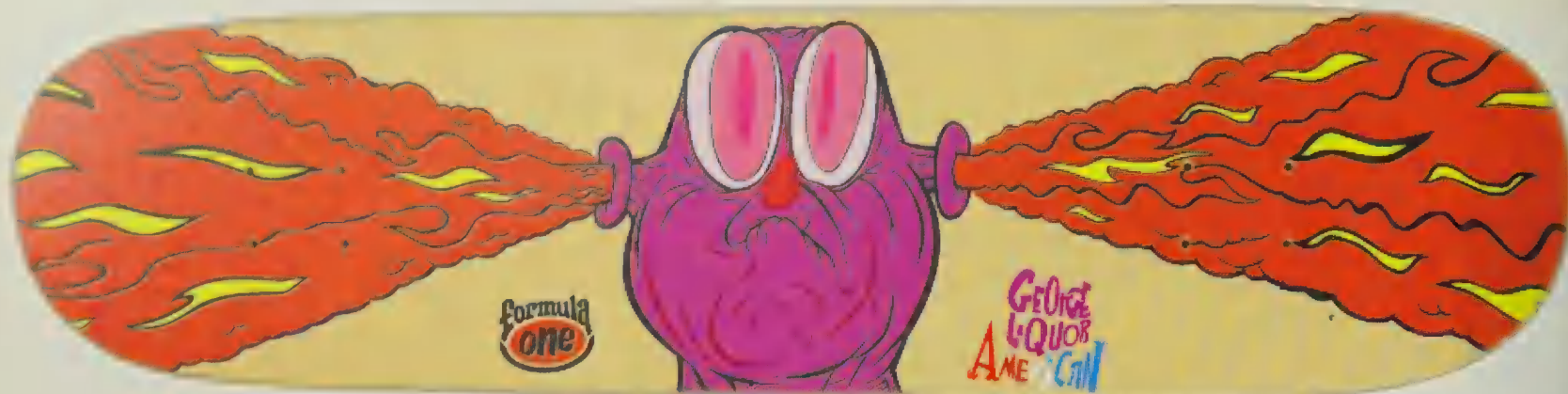


Adrenalin team board  
by Mike Lesage, 1996

Brian Young pro model for Invisible,  
Dave Mayhew pro models for Maple,  
all by Brian Krezel, 1997







All boards this page  
by Ren & Stimpy creator  
John Kricfalusi  
for Formula One,  
art director Jason Irwin,  
1996





Cheerleader  
Karma Tsocheff pro  
model by Moish Brenman  
for Consolidated, 1993



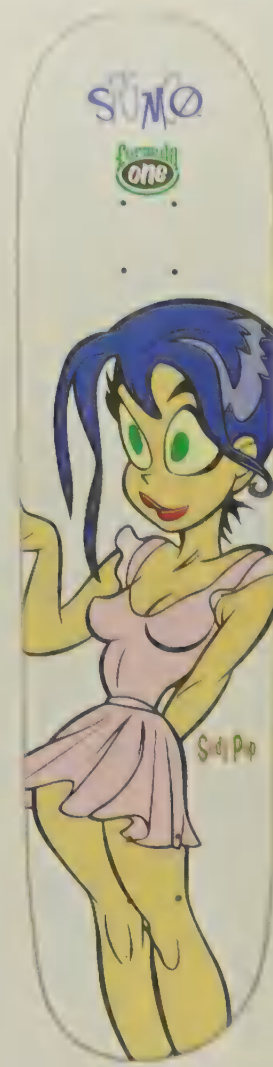
Ronnie Creager pro model  
by Jay Bryan  
for Blind, 1996



Gideon Choi pro model  
by Jay Bryan  
for Blind, 1996



Blind team board  
by Jay Bryan/  
John Thomas, 1996



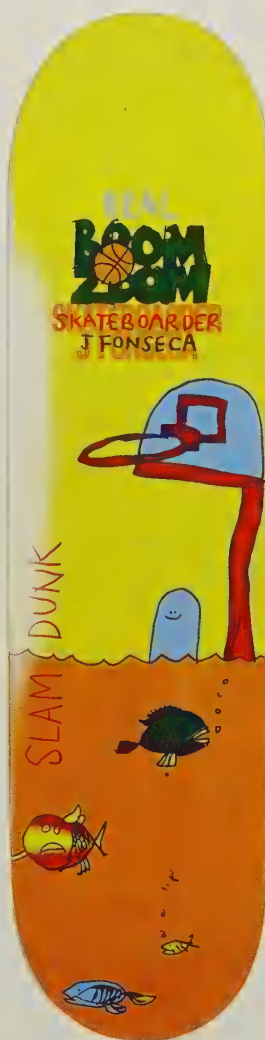
John Kricfalusi for  
Formula One, art  
director Jason Irwin,  
1996



Tim Gavin pro model  
by Shawn Cassidy  
for Girl, 1995



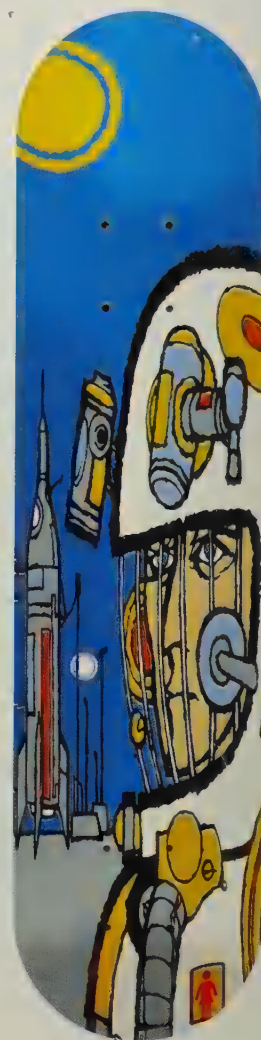
Eric Koston pro model  
by Mel Bend  
for Girl, 1995



Fonseca pro model  
by Mark Gonzales  
for Real, 1997



Carl Shipman pro model  
by Christian Cooper  
for Stereo, 1996



Guy Mariano pro model  
by Clive Noctchaw  
for Girl, 1996



Sean Sheffey  
pro model  
by Bucky Fukumoto  
for Girl, 1996



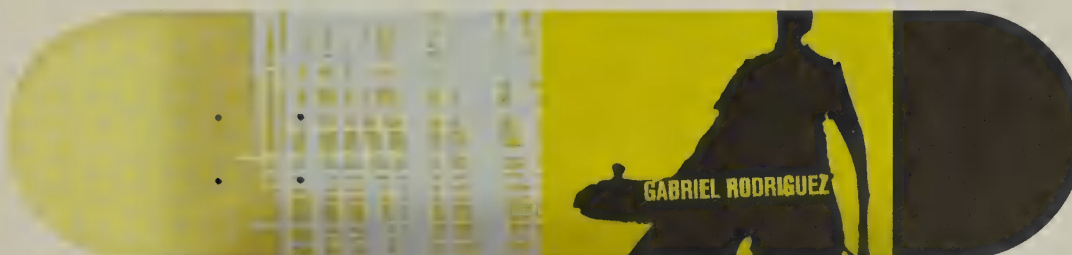
Guy Mariano  
pro model  
by J. Otto Seibold  
for Girl, 1996



Chico Brenes  
pro model  
by Mel Bend  
for Chocolate, 1997



Gino Iannucci  
pro model  
by Geoff McFetridge  
for Chocolate, 1997



Keenan Milton  
pro model  
by Geoff McFetridge  
for Chocolate, 1997



From left:  
Mike Carroll,  
Rudy Johnson  
and Rick Howard  
pro models  
by Mel Bend  
for Girl, 1997







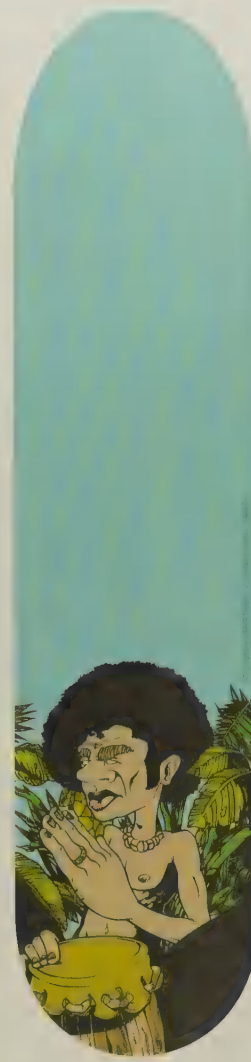
Vinnie Ponte pro model  
by Dave Kinsey  
for Tree Fort, 1996



Alphonzo Rawls pro board  
by Dave Kinsey  
for Tree Fort, 1996



Fire Fighter  
by Dave Kinsey  
for Tree Fort, 1996

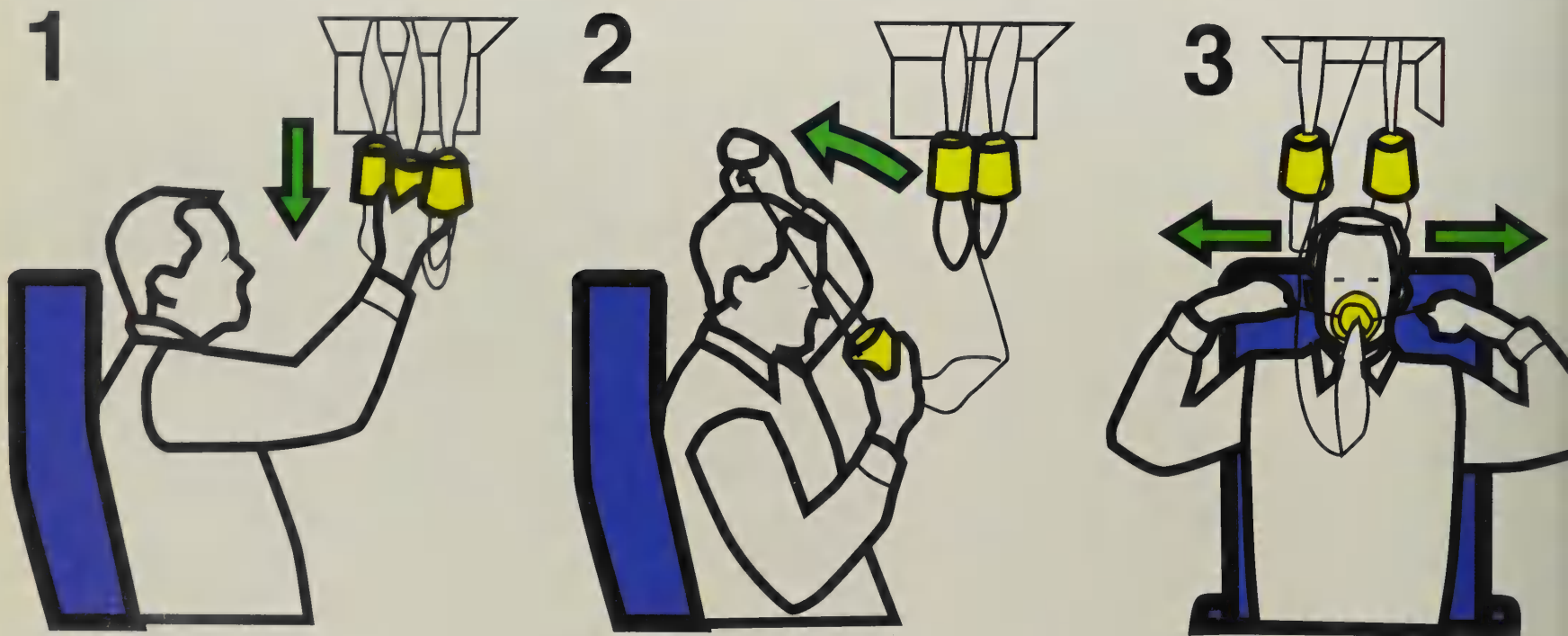


Ronnie Bongo  
by Dave Kinsey  
for Tree Fort, 1996



Bug  
by Dave Kinsey  
for Tree Fort, 1996

In the event of a loss of cabin pressure masks supplying Nitrous Oxide will release from the overhead panel. Place the mask securely over your face and breath deeply to relieve the stress of impending death.







Jim Knight  
for Powell,  
1995



Menace team board  
by Robert Mars/  
John Thomas,  
1997



Subliminal team board  
by Shep Fairey, 1997



Excavator  
Karma Tsocheff pro model  
by Moish Brenman  
for Consolidated, 1995  
One of the Construction  
series. Each board came  
with a leaflet on how to  
build a skatepark

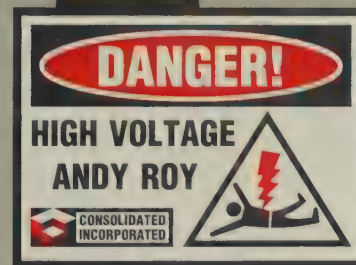


Doug Saenz pro model  
by Moish Brenman  
for Consolidated, 1995



Ray Meyer pro model  
by Jim Phillips  
for Santa Cruz, 1989  
Inspired by Escher's  
Metamorphosis





Andy Roy pro models  
by Moish Brenman for  
Consolidated, 1995  
More in this  
collection



**Shep Fairey, 1996**  
Fairey's Andre the Giant is a familiar graffiti character featuring on fly posters pasted up all over the USA



**Keenan Milton pro model by Andy Jenkins for Chocolate, 1996**



**Jason Irwin for Acme, 1997**  
The artwork is composed of a series of prints based on the lives of the saints which Irwin found in his parents' loft



**Mike Carroll pro model, found artwork, art directed by Andy Jenkins for Girl, 1995**

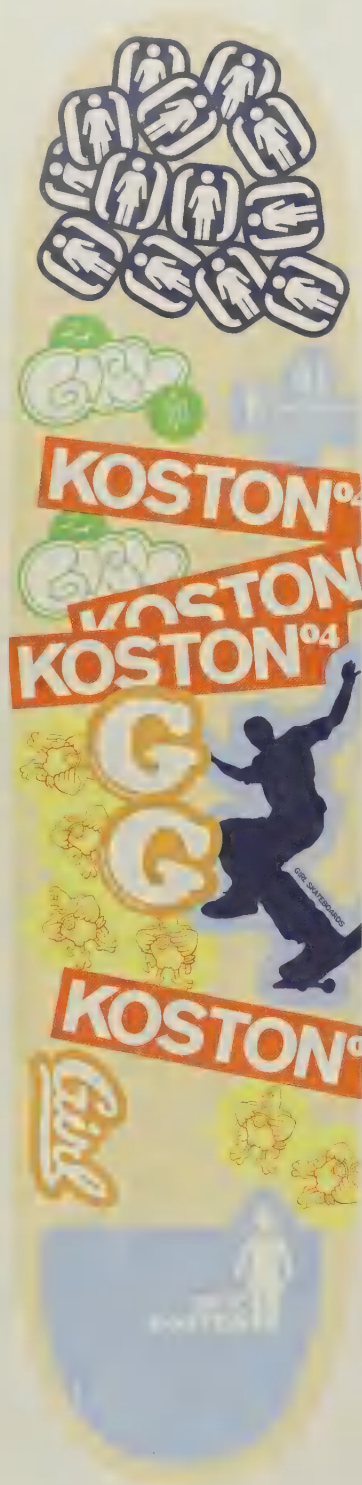






Left to right:  
Guy Mariano, Rick Howard,  
Mike Carroll and Eric Koston  
pro models photographed  
by Spike Jonze, art directed  
by Andy Jenkins for *Girl*, 1995

The characters in the pictures  
are the pros themselves in heavy  
makeup. This style was also  
used by Jonze in a series of  
pictures of band the Beastie Boys.



Flow2 series, Koston pro model  
by Michael Leon for Girl, art  
director Andy Jenkins, 2002

Flow2 series, McCrank pro model  
by Rob Abeyta Jr for Girl, art  
director Andy Jenkins, 2002

Flow2 series, Anderson pro model  
by Michael Leon for Girl, art  
director Andy Jenkins, 2002

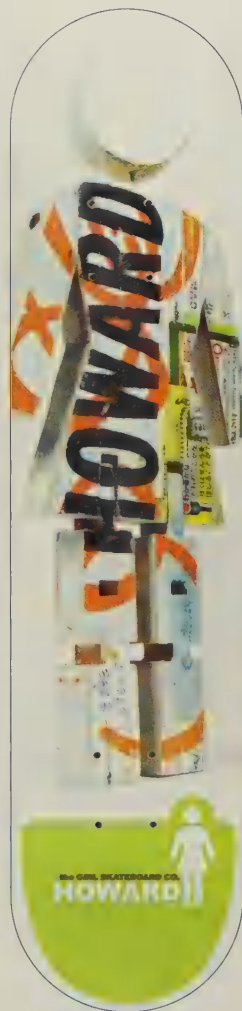




Elvira series, art director/  
illustrator Fernando Elvira  
for Cliché, 2002



Wooden OG series Anderson pro  
model by Michael Leon for Girl,  
art director Andy Jenkins, 2002



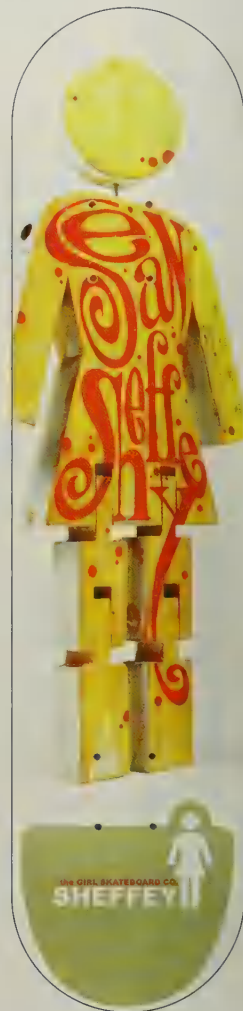
Wooden OG series Howard pro  
model by Andy Jenkins for Girl,  
art director Andy Jenkins, 2002



Wooden OG series Johnson pro  
model by Rob Abeyta Jr for Girl,  
art director Andy Jenkins, 2002



Wooden OG series Mariano pro  
model by Andy Mueller for Girl,  
art director Andy Jenkins, 2002



Wooden OG series Sheffey pro  
model by Andy Jenkins for Girl,  
art director Andy Jenkins, 2002





Geoffroy LeBlanc pro model  
by Sebastian Caldas for  
Mekanism, 2002



From Thai series by Pawel  
Kozlowski for Popular,  
2002



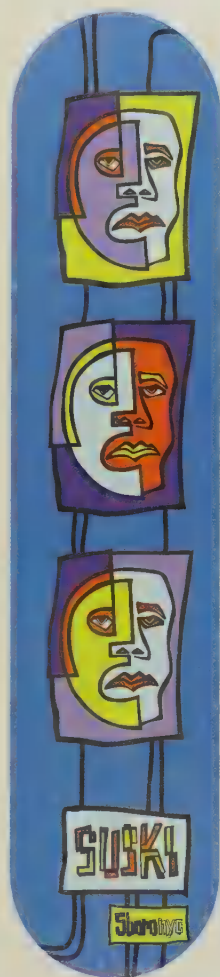
Calendar series  
Daclin pro model by Eric  
Frenay for Cliché, 2002



Daclin pro model  
by Pawel Kozlowski  
for Cliché, 2002



OG series Johnson pro model  
by Andy Jenkins for Girl, art  
director Andy Jenkins, 2001



Suski Lite,  
illustrator Mark Nardelli,  
art director Steve Rodriguez  
for 5boro, 2002



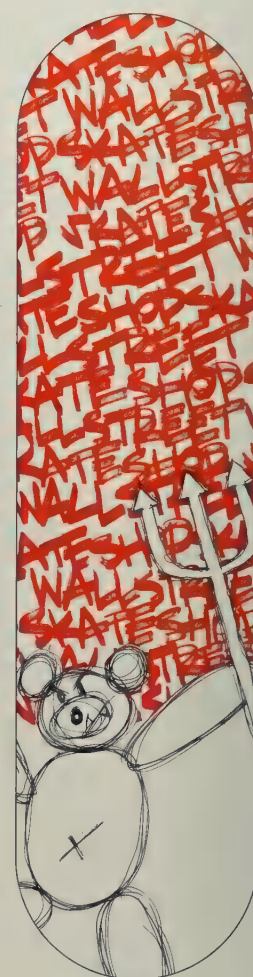
Metromob series  
Hamburg by Marcnesium  
for Hessenmob, 2000



Metromob series  
Dresden by Gresce  
for Hessenmob, 2002



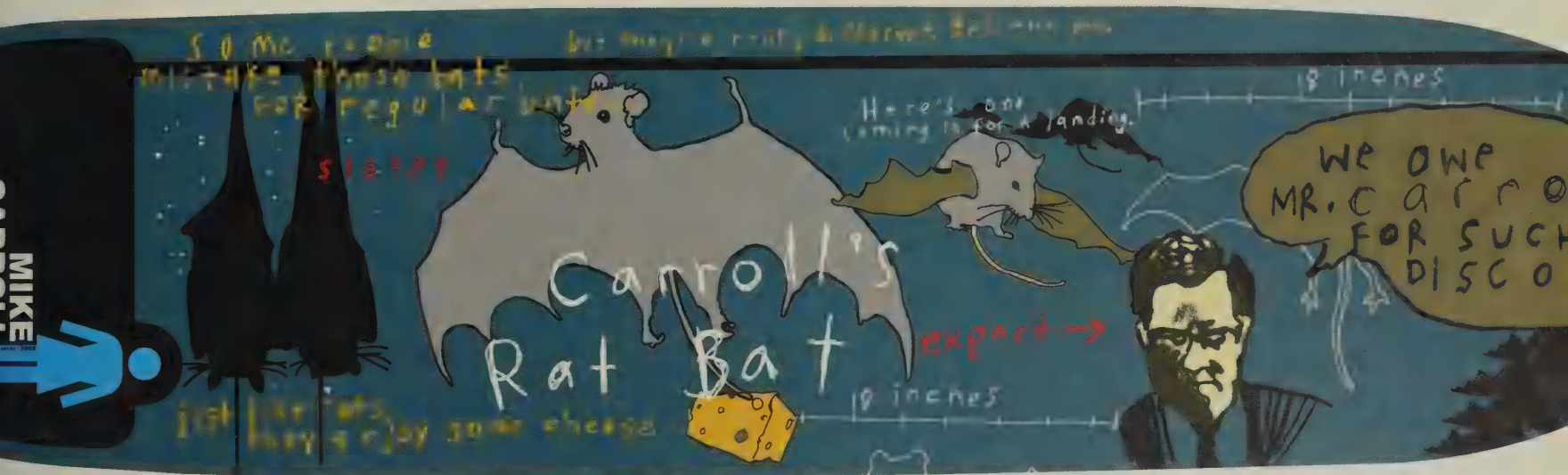
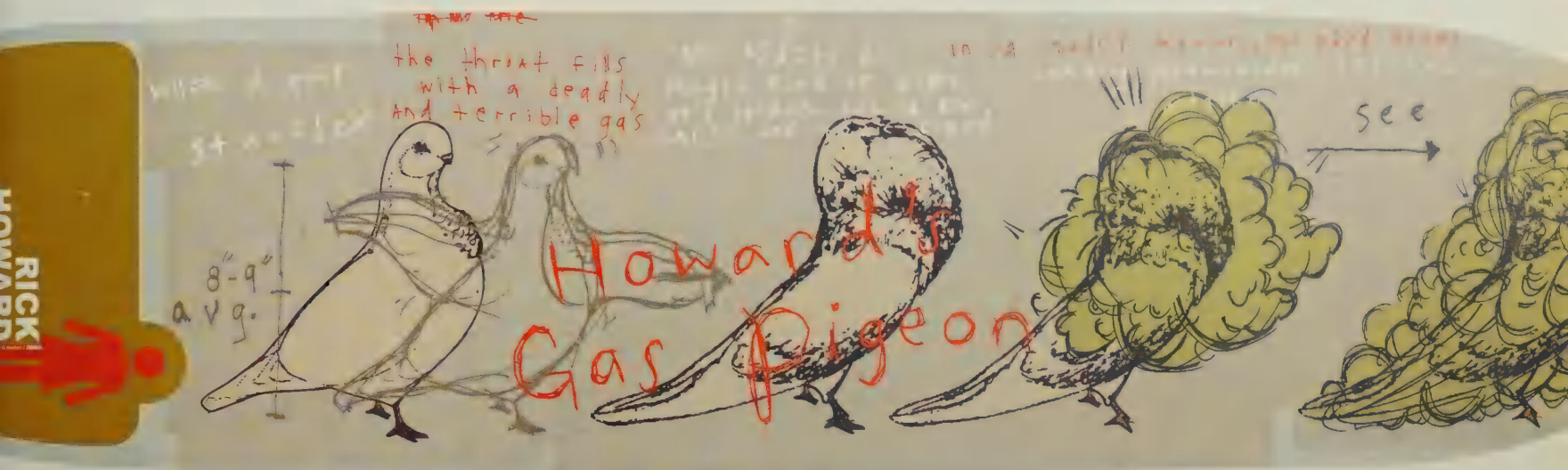
Experiments in Truth series  
Bird by Don Pendelton  
for Hessenmob, 2001



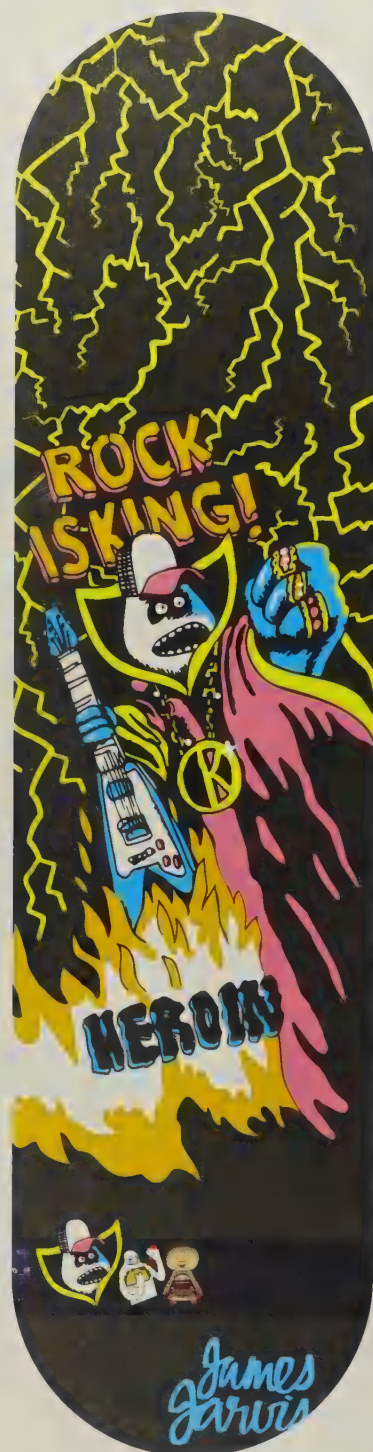
Wall1  
by Eric Frenay  
for Wall Street, 2002



Flow2 series Howard  
pro model by Tony Larson  
for Girl, art director Andy Jenkins,  
2002.



Flow2 series Carroll  
pro model by Tony Larson for Girl,  
art director Andy Jenkins, 2002



Heroin Illustrators series by (left to right) Pete Fowler, James Jarvis, Mark Foster, Simon True, 2002





Proposals for skateboard series  
by Peter Stemmler, Ehoy, 2002



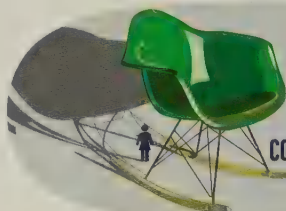
GUY MARIANO



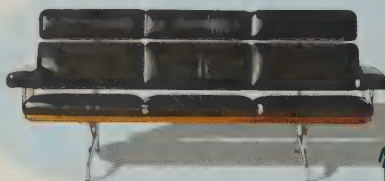
ERIC KOSTON



RICK HOWARD



COLIN MCKAY



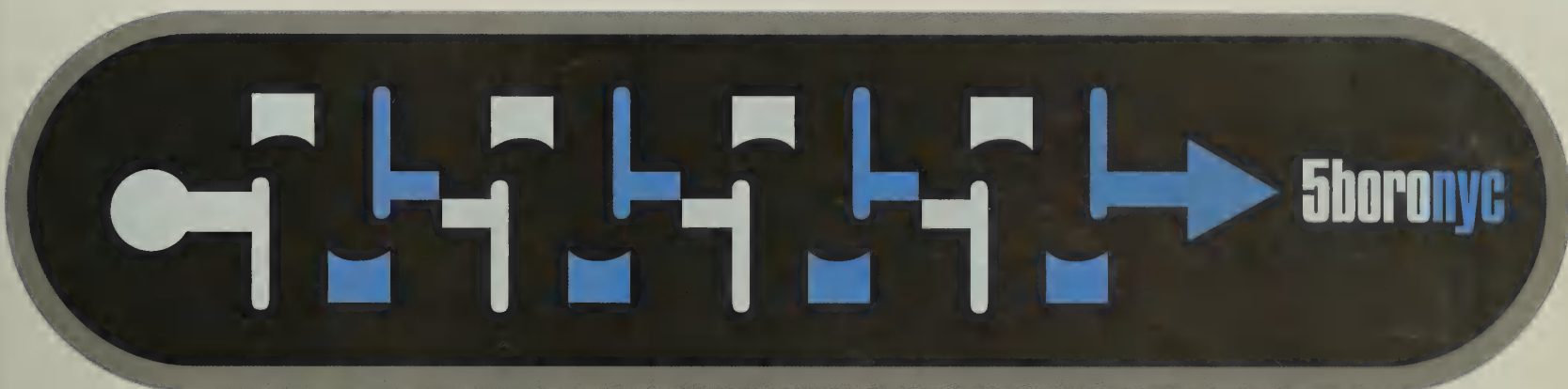
TONY FERGUSON



JERON WILSON

Modern Chair series,  
all by Tony Larson  
for Girl, 2000

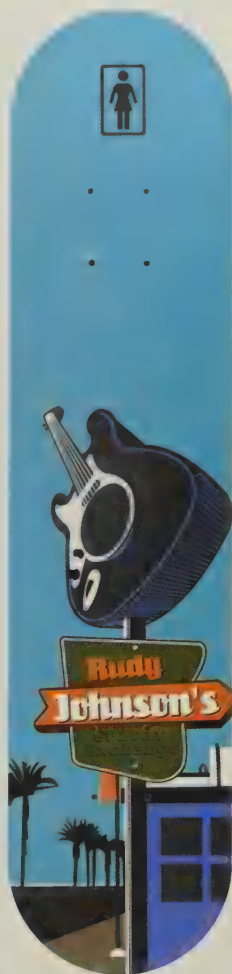




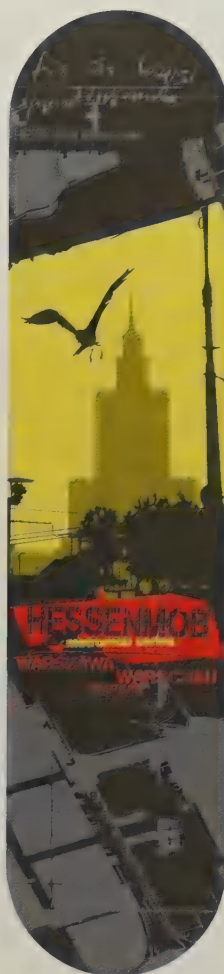
Top to bottom:  
Skyline, Interlock (both illustrated by  
Mark Nardelli) and Mosaic (illustrated  
by Alexander Eben Meyer), all art directed  
by Steve Rodriguez for 5boro, 2002



Modern Sign series McKay  
pro model by Tony Larson  
for Girl, art director Andy Jenkins,  
2002



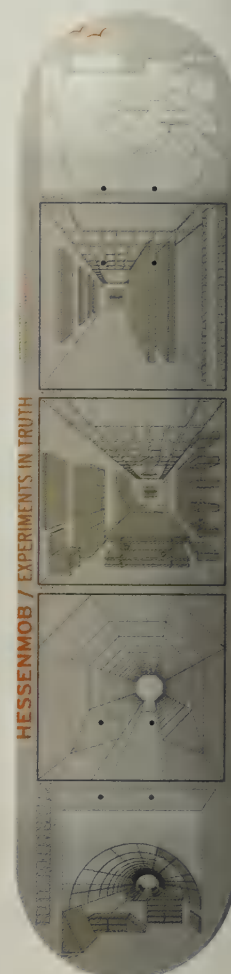
Modern Sign series Johnson  
pro model by Tony Larson  
for Girl, art director Andy Jenkins,  
2002



Metromob series  
Warsaw  
by Pawel Kozlowski  
for Hessemob, 2002



Metromob series  
London  
by Henry Obasi for  
Hessemob, 2002



Experiments in Truth series  
Stacked  
by Michael Leon  
for Hessemob, 2001



The background of the image is a dark, textured night sky filled with numerous white, out-of-focus snowflakes of various sizes, creating a bokeh effect. The snowflakes are falling from the top of the frame towards the bottom. In the center of the image, there is a horizontal white rectangular box containing the word "SNOW" in a bold, black, sans-serif font.

**SNOW**

**WON**

**"IT'S LIKE A DESIGNER'S DREAM JOB. PEOPLE WANT TO BUY INTO THE ATTITUDE."**

**ROBYNNE RAYE, MODERN DOG**



**"Since our founder, Mike Olson, established Lib Tech based on the business philosophies of pollution, petroleum and profit, we have led the industry on every front. We not only realised huge profits developing plastic winter toys for the children of rich capitalist pig dogs but at the same time we've built a manufacturing/marketing juggernaut of daunting proportions"**

Lib Technologies website

Snowboarding has to be the world's trendiest sport. It is everywhere: in commercials, in pop promos, magazines and fashion shoots. Sponsors are queuing up to grab some reflected glory, pushing earnings for the top pros beyond \$200,000 a year – which is not too bad for a teenager.

As a result, as explained in the introduction to this book, snowboarding has aroused resentment, even derision from practitioners of other board sports. It has been accused by jealous rivals of being a Johnny-come-lately, lacking a culture of its own, stealing unashamedly from surfing and from skateboarding. But many of those who initially took up snowboarding were already either

surfing or skateboarding, so it is not surprising that in the early days of the late 1980s snowboarding looked to them for a cultural lead. "Snowboarding is the mountain kids' version of surfing. It gave them their own cool thing," says John Thomas of World Industries. "But the attitude comes from skating. They were outlaws just like skaters, because they weren't allowed on the snow."

The mountain slopes became battlegrounds as angry skiers complained that snowboarders ruined the piste when they carved out their turns. "Back in the early days snowboarders hated skiers and vice versa," claims Robynne Raye of Seattle's Modern Dog design consultancy which has been creating graphics for K2 snowboards since 1991. But many of the first snowboards borrowed graphics from skiing or other established action sports. The look was simple, brightly-coloured and logo-orientated.

It seemed as though the manufacturers did not understand who these young new customers were and did not know how to appeal to them – especially the many ski companies which were seeking to cross over. "A lot of snowboarders thought K2 was a phony company because it made skis," says Raye. "The same designers did both so you had these 40, 50 year-old art directors trying to do what they thought 22 year-olds would find hip and they talked down to them. Eventually K2 snowboards broke away from the ski side and set up in a separate building to do its own thing."

Designers borrowed freely from surfing and skateboarding, recognizing kindred spirits, but as the market began to mature, snowboarding started to develop its own graphic language. Muted, grungy colours and baggy clothing contrasted to the bright, cheery world of skiing and allowed snowboarders to express their separate identity on the slopes. Scott Clum's work for Morrow from the early 1990s, for example, features dark, distressed imagery more akin to a Nirvana album cover than a healthy leisure pursuit. "Snowboarding wasn't a glamour thing back then, it was very spontaneous and underground, kind of down and dirty," he explains. "I was trying to develop its own culture by introducing its own art into the catalogues and boards. We were trying to get over the feeling, the vibe."

However, snowboarding became a victim of its own success and soon found itself having to cater for a wider audience. "At first it was much more of a subculture but there are lots of different types of people snowboarding now," says Raye. "You've got women, moms, their kids – the market is



huge and the whole industry has begun to take itself a lot more seriously." In response to an entirely different target market the graphics had to change. Boards are now sold in conservative ski shops to an increasingly wealthy and older clientele. The competition is fierce and the consequences of failure much greater. "Retailers are a conservative lot, but especially so in a market as volatile as snowboards," says Richard Green of Morrow's in-house design department. "The willingness to take risks is shared only by those who are prepared to be here today and gone tomorrow. In 1996 there were around 450 snowboard companies. In 1997 that came down by almost half."

Now, unlike surfboards or skateboards, snowboard companies put new boards through months of market research before bringing out their new lines each autumn. "Boards can take at least six months, often nine months," says David Covell of JDK, Burton's design company. "We start with round table discussions with our riders where everyone brings in scrapbooks of ideas." Once a shortlist is thrashed out, opinions will be sought from the company's sales team and prominent retailers.

"It can be an excruciating process getting to the final board," says Raye. "We work a year ahead and it's not easy trying to predict what a 22 year-old will find hip in 12 months' time. We might do 50 designs for one board with changes of colour or logo placement. We hand over our design to the in-house design department and they'll maybe print up one or two to get feedback.

Occasionally things get changed without our consultation. Sometimes they'll even axe the whole thing two weeks before shipping."

Designers work to the shape of the board, allowing for the position of the rider's feet and any necessary cropping. "There's nothing really confining about the shape," says Clum. "But you have to be careful when you're doing graphics for the base because the material can vary in density and you're never sure what's going to show." The introduction of dye sublimation printing processes has allowed designers to use infinite amounts of colour and produces sharper, brighter results but Clum, for one, misses the old method of screen printing where each colour was printed separately. "I really use to get off on the feeling of the ink. Now 80 per cent of boards are dye sublimated and I think it's really cold. I don't like that look at all. It's like taking straight art, beating it to death and sticking it on a board. I want to see that separated colour and feel the inks on the board."

The introduction of dye sublimation has coincided with a return to a brighter, primary colour palette partly encouraged by the amount of ski companies crossing over into this lucrative market. "A lot of ski companies are getting involved to try and say 'we're hip' but then there's also a niche for hardcore skater graphics – the two types of company are coming from opposite sides and in the middle you've got wholly snowboard companies like Burton or Morrow who can have a sort of surfy look or something like the work of [ex-Ray Gun designer] David Carson," says Thomas.

The result is a snowboarding scene which, graphically, has something for everyone. "It's the full jambalaya, the full mix," says Thomas. "You can have the craziest, bad cartoons but then there are ten million people trying to do variations on racing stripes. You've got beautiful, sublimated, full illustrations but then the same company will put Beavis and Butthead on a board." As a reaction to all this graphic choice, many companies have been switching over to simpler designs, encouraging riders to personalize their boards with stickers to ensure that they will not see another one exactly the same out on the slopes.

"There are so many snowboard companies now it's hard to find a unique look," admits Jeff Bartel, Morrow's current art director, "but it's very challenging to try and appeal to everybody. It's a great canvas for a designer to work on."

Indeed, many designers have realized that snowboards represent an excellent

opportunity for graphic expression. Some of graphic design's biggest names have designed for snowboards. Neville Brody has created a logo for Salomon, David Carson was art director for Burton for a time and Carlos Segura has designed graphics for XXX Snowboards for several years.

"K2 is a highly-coveted client," says Robynne Raye. "A lot of design firms seek out snowboard companies because they are willing to take risks and they see the boards and catalogues and ads picking up all sorts of awards. We've certainly gotten a lot of attention because of the work we do for K2. It's led to other jobs because people want to buy in that attitude."

Snowboards offer designers the chance to create high-profile, mass-market objects for a young, style-led clientele to a comparatively loose brief allowing for a comparatively large amount of artistic licence. And, statistically, the work has a great chance of winning industry awards. As Raye says: "It's like a designer's dream job."

The sport embodies all those elusive elements of cool that marketers and media people find so attractive – young people, rebellion, exotic locations, great clothes, exciting action, slang, music. Its spirituality made it ideal for the 1990s, combining surfing's sense of proximity to nature with the hard-edged cynicism of skateboarding. Advertisers looking for a shortcut to street credibility find it irresistible – it is dangerous but it is not immediately threatening. Unsurprisingly, MTV has bought into snowboarding in a big way. The only worry seems to be whether the sport's rich visual language will cope with the encroachment of commercialism. If it becomes too popular, the young people who are the sport's lifeblood will abandon it for a new thrill, and what were once canvases for the expression of a subculture may become mere consumer goods packaging.

But the signs are good. Despite its huge global popularity, surfing has maintained its ability to provide vivid, exciting graphics with a strong streak of personalization and has kept its street credibility largely intact. Skateboarding, too, provides inspiration, surviving as it did the potentially fatal embarrassment of having been a 1970s fad. If those two sports can come through with an aesthetic that remains inspiring and influential then so can snowboarding. As with all subcultures, its fate rests with the committed few who will be prepared to keep going when the enthusiasm of others has begun to flag – and when MTV's cameras have been turned elsewhere.

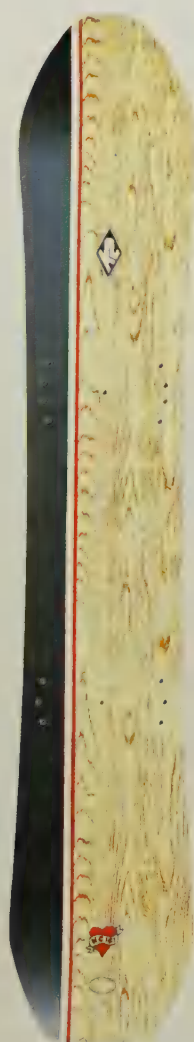
"KILL YOUR SKIS."

T-shirt slogan





Fatbob  
by Vittorio Costarella,  
Modern Dog for K2,  
1992



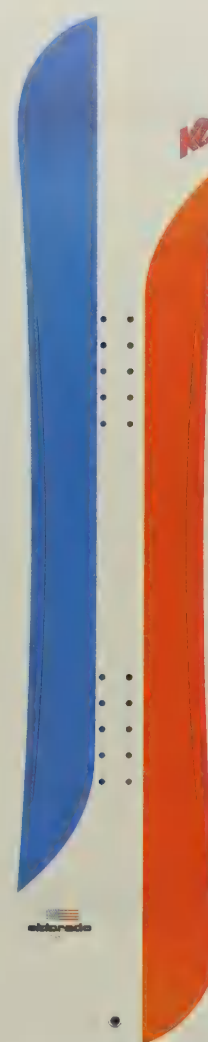
HC Snowboard  
by Michael  
Strassburger and  
Robynne Raye,  
Modern Dog for K2,  
1992



Rally Sport  
by Vittorio Costarella,  
Modern Dog for K2, 1995



JuJu Snowboard  
by Vittorio Costarella,  
Modern Dog for K2,  
1993



Eldorado  
by Vittorio Costarella,  
Modern Dog for K2,  
1996



Fatbob  
by George Estrada,  
Modern Dog for K2,  
1995



Dart  
by Vittorio Costarella,  
Modern Dog for K2,  
1995



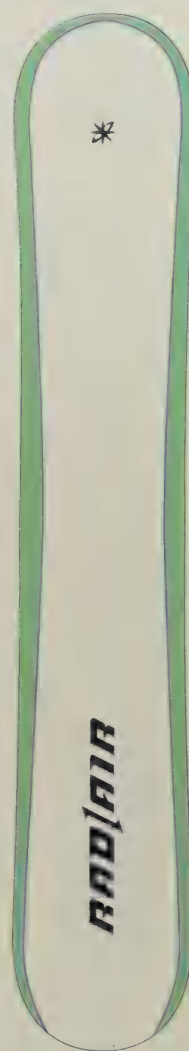
AC Snowboard  
by Michael Strassburger  
and Vittorio Costarella,  
Modern Dog for K2, 1992



Tanker 162  
by Marcel Langenegger  
for Rad/Air, 1997



Tanker 172  
by Marcel Langenegger  
for Rad/Air, 1997



Tanker 182  
by Marcel Langenegger  
for Rad/Air, 1997



Hornet, base  
by Uccio Demirci  
for Rad/Air,  
1997/98

From top:  
Charge 164, Charge 152,  
Ranger 149, Circuit 154,  
Charge 161, Charge 155  
by Carlos Segura  
for XXX Snowboards, 1996



XXX Snowboards

XXX Snowboards

XXX Snowboards

XXX Snowboards



Nova Freestyle  
by Mike Dawson  
for Nitro, 1997/98



Hazard Freestyle  
by Mike Dawson  
for Nitro, 1997/98



Grom Kids  
by Mike Dawson  
for Nitro, 1997/98



Hazard Freestyle, base  
by Mike Dawson  
for Nitro, 1997/98



Spirit Freestyle, base  
by Mike Dawson  
for Nitro, 1997/98



Fatbob  
by Vittorio Costarella,  
Modern Dog for K2,  
1993





burton motion forty-4



burton



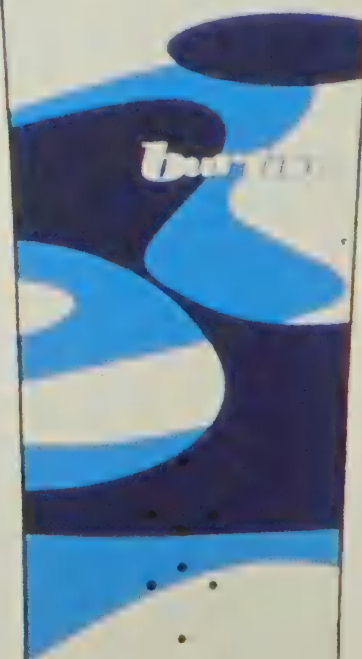
burton



JDK for Burton,  
1996



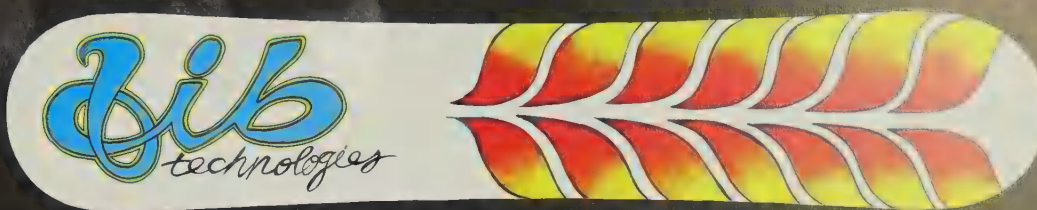
JDK for Burton,  
1996



JDK for Burton,  
1996



Jamie Lynn pro model,  
medium wide base  
by Jamie Lynn  
for Lib Technologies,  
1997



Jamie Lynn pro model,  
small narrow top  
by Jamie Lynn  
for Lib Technologies,  
1997



Jamie Lynn pro model,  
medium wide top  
by Jamie Lynn  
for Lib Technologies,  
1997



Jamie Lynn pro model,  
long top  
by Jamie Lynn  
for Lib Technologies,  
1997



Matt Cummins  
pro model, base  
by Matt Cummins  
for Lib Technologies,  
1997



Matt Cummins  
pro model, top  
by Matt Cummins  
for Lib Technologies,  
1997









JDK for Burton,  
 1996

Troll, top  
 by JDK for Burton,  
 1996

JDK for Burton,  
 1996

Neil Harrison and  
 Mike Dawson for  
 Nitro, 1997/98

JDK for Burton,  
 1993

Sea Life, top  
 JDK for Burton,  
 1996

From left: Alps top and base  
 and Peacock top and base  
 by JDK for Burton, 1996

# HOME

THE NEWEST BOARD FOR SKIERS  
AND FREERIDERS

- Full Rocker shape for fakies and switch stance tricks
- Vertical laminated wood core for pop and flex
- Enough waist for a controlled riding between moves
- Shape tips for extreme spins, with just the right lift for pipe transitions

## HOME

- The board is specially trimmed for both weight and the demands of the young freerider
- Syncore-Construction

WOMEN'S BEST BOARD



HOME

# FARE

THE ASYMMETRICAL FREERIDE BOARD FOR THE  
STYLISH FREERIDER  
WHO DOES NOT RELY ON THE ADVANTAGE OF THE ASYMMETRY

- asymmetrical shape with slalom tailoring
- der asymmetrische, vertikal verleimte Holzern mit Torsionbox sorgt für guten Kantengriff und schnellen Kantenswechsel
- ausreichend Nosekick für genug Auftrieb im Bowtie
- genügend Tailkick für Fakiendes und relaxtes all mountain riding

THE FARE IS REI



WOMEN'S BEST BOARD



FARE

THE NEWEST BOARD



- directional shape for better turning control
- the new developed Triradialshape for precise softboot carving
- the right waist width for good floating in powder, ITC for better edge to edge ability
- more snap in the tail for better ollie ability

ITCS: Intelligent Torsion Control System

THE NEWEST BOARD IN FULL 2P-WOOD-COMPOUND-CONSTRUCTION  
FOR THE STRUCTURAL DEMANDS OF ALL MOUNTAIN RIDING FOR FREERIDERS

# PLAYERS

JUST BE THERE



PLAYERS



IF SPEED IS THE ONLY CRITERION  
IDENTIFYING THE BEST SKIERS  
RECOGNIZING THE CURRENT TRENDS  
AND THE BEST TECHNOLOGY  
EXTREME SKIING AND RACING SKIERS

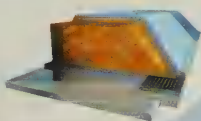
- symmetrischer Shape mit tiefem Sidecutradius für advanced riders and racers only
- vertikale, verformbare Holzkonstruktion mit supporteter Form für optimalen Kantengriff in Sandwich- und Cap-Konstruktion
- modulare Rengelan für ultimativen Highspeed

# SUPERNOVE

REDSIDE VOL UP



Topsheet  
Carbonsheet  
Bakelite  
Multilayer  
Viscell  
Woodcore  
Shock absorber  
Edge  
Base



SUPERNOVE



# STEREO

DAS KOMPLETTSYSTEM FÜR GELÄNDESKIERER UND  
SPEZIELL FÜR DEN BEWEGUNGSSPIEL RAUM  
UND DEN BEWEGUNGSSPIEL RAUM

- neu entwickeltes Frontboard
- neu entwickeltes Schwungauslösung
- die starke Tailierung ermöglicht eine  
genaue Schwungsteuerung
- Syncore-Cap Technologie

JUST STEREO



Treadshape: Die Tailierung wird durch 8 unterschiedliche Raden bestimmt

# STEREO

DAS KOMPLETTSYSTEM FÜR GELÄNDESKIERER UND  
SPEZIELL FÜR DEN BEWEGUNGSSPIEL RAUM  
UND DEN BEWEGUNGSSPIEL RAUM



Topsheet  
Carbonsheet  
Bakelite  
Multilayer  
Viscell  
Woodcore  
Shock absorber  
Edge  
Base

- neuentwickelter Treadshape für exaktes Carving
- Das TCS ist verantwortlich für optimalen Kantengriff  
bei langen Carves
- und schnellen Kantenwechsel bei kurzen Slalomturns
- die All-Terrain-Nase und genügend Tackel setzen dem Board  
auch abseits der Piste keine Grenzen
- Full-Cap-Wood-Compound Technologie für leichte und robuste Bauweise

DAS KOMPLETTSYSTEM FÜR GELÄNDESKIERER UND  
SPEZIELL FÜR DEN BEWEGUNGSSPIEL RAUM  
UND DEN BEWEGUNGSSPIEL RAUM



STEREO



LammBoard, top  
by Marcel  
Langenegger  
for Rad/Air,  
1996/97



Allways 154  
by Mirko Noser  
for Rad/Air,  
1997/98



Twin  
by JKD  
for Burton, 1993





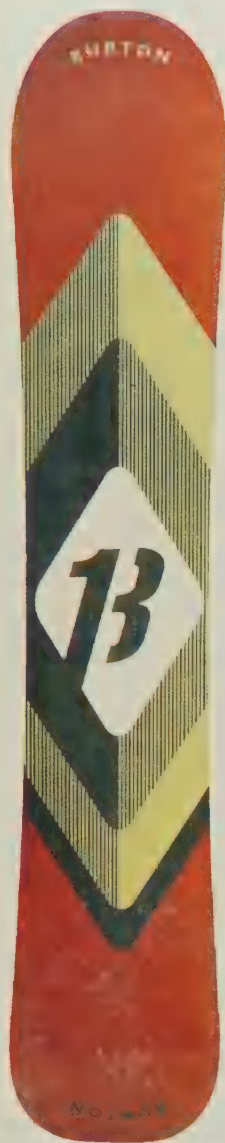
LammBoard  
by Marcel  
Langenegger  
for Rad/Air,  
1995/96



LammBoard  
by Marcel  
Langenegger  
for Rad/Air,  
1995/96



Super Fly  
by Vittorio  
Costarella and  
Michael  
Strassburger,  
Modern Dog  
for K2, 1995



JDK for Burton,  
1994



Twin 47  
JDK for Burton,  
1993



Tricky Glo  
by George Estrada,  
Modern Dog for K2,  
1996



LammBoard, base  
by Marcel  
Langenegger  
for Rad/Air,  
1996/97



Fatbob, base  
by George Estrada,  
Modern Dog for K2,  
1994

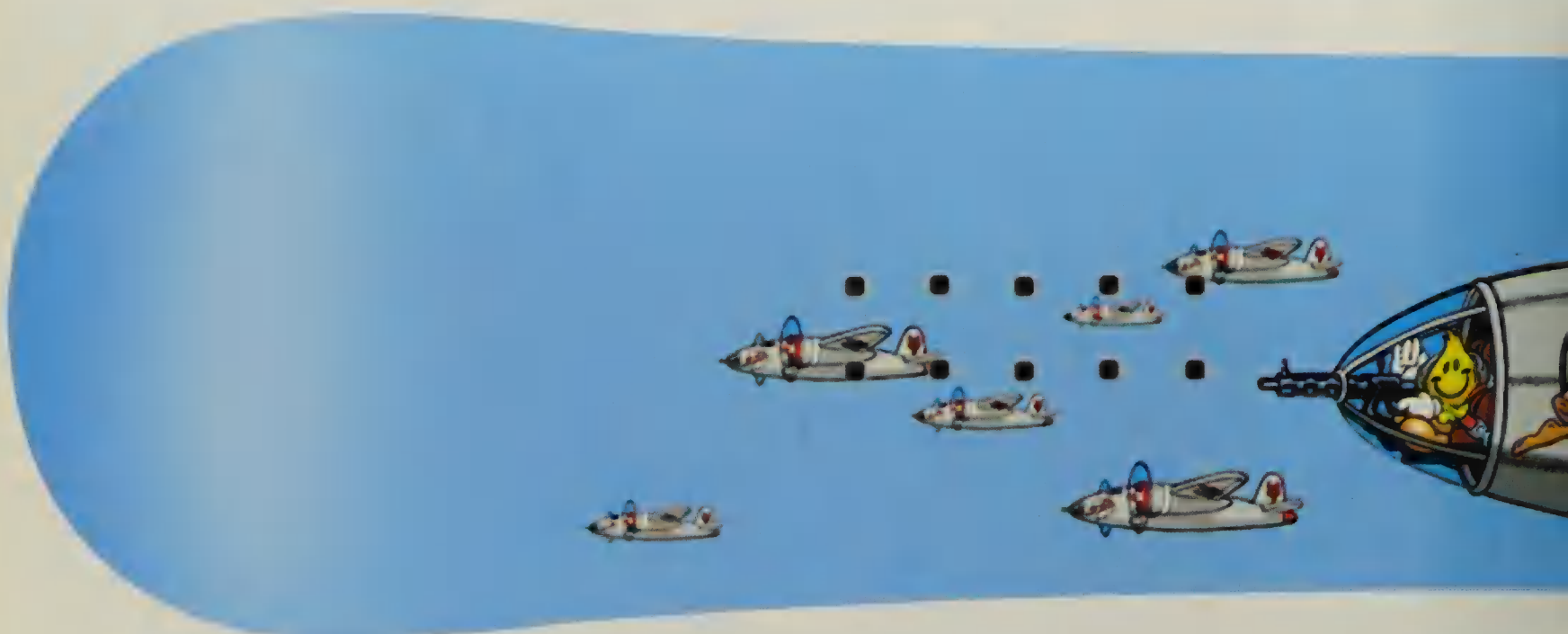
Facing page, left to right:  
Indi, base by Marcel Langenegger; Sport, base;  
Allways, top; Sport, top all by Mirko Noser  
for Rad/Air, 1997/98





|           |                                                                                     |     |
|-----------|-------------------------------------------------------------------------------------|-----|
| ALWAYS 54 |  | AIR |
|-----------|-------------------------------------------------------------------------------------|-----|





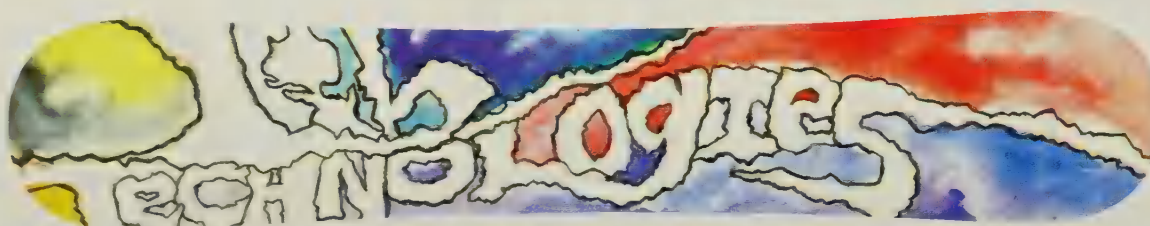
Marc McKee  
for World Industries,  
1996



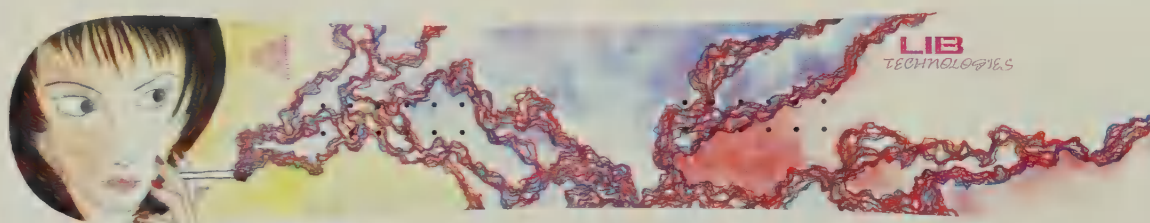




Marc McKee  
for World Industries,  
1996



Emmagator, base  
by Nick Russian  
for Lib Technologies,  
1997



Emmagator, top  
by Nick Russian  
for Lib Technologies,  
1997



Emma, base  
by Nick Russian  
for Lib Technologies,  
1997



Emma, top  
by Nick Russian  
for Lib Technologies,  
1997





El Limbo  
by Vittorio  
Costarella, Modern  
Dog for K2, 1995



Kook  
by Vittorio Costarella,  
Modern Dog for K2,  
1995



Squid  
by Vittorio Costarella,  
Modern Dog for K2,  
1995

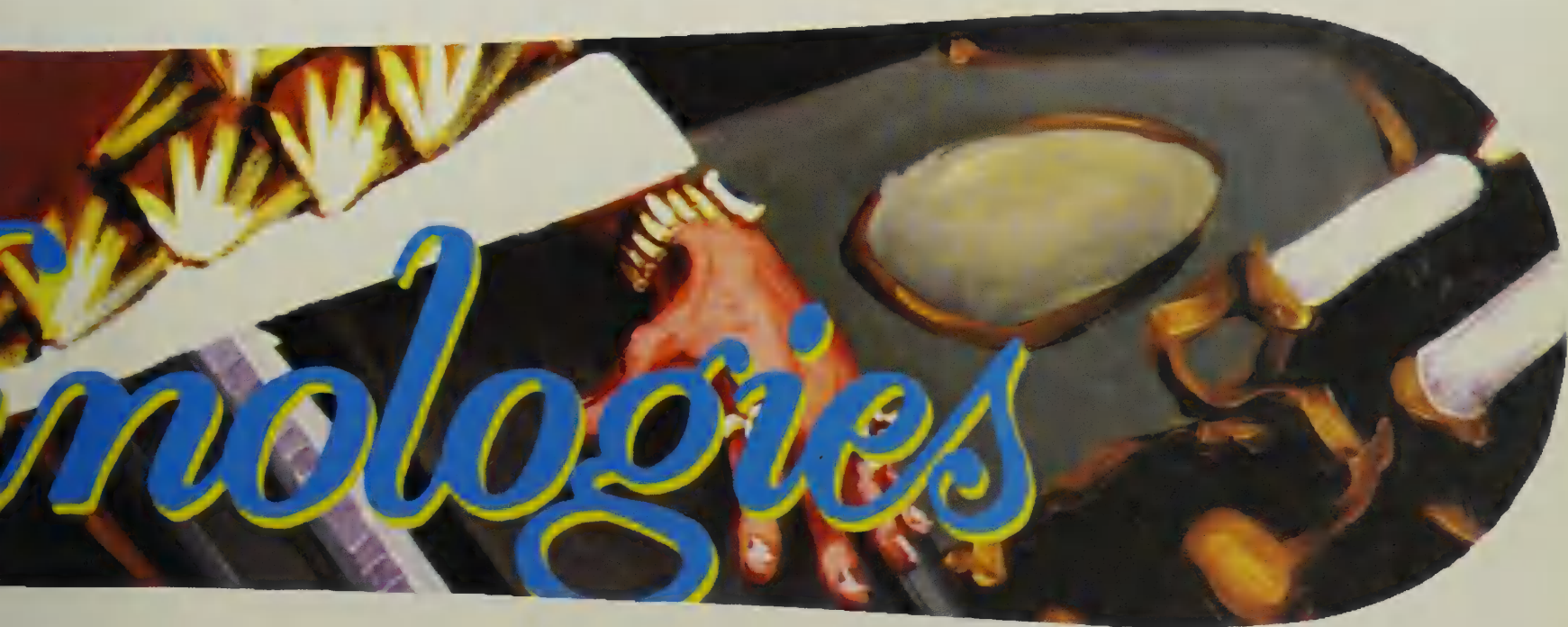


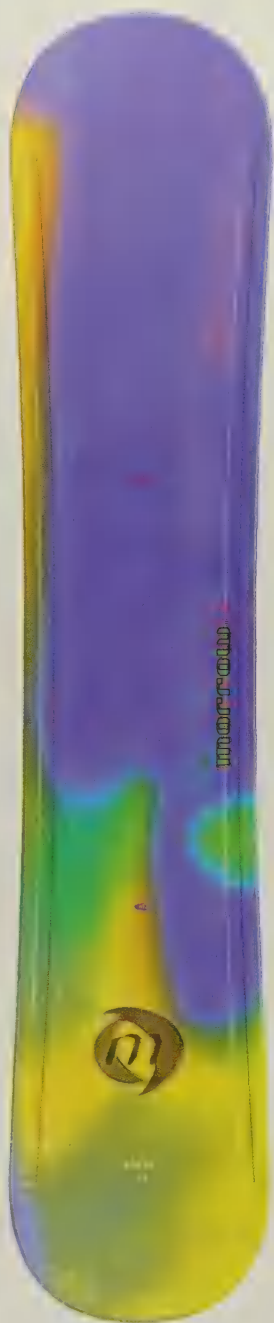
Litagator  
by Mark Gale  
for Lib Technologies,  
c1990



Rice Rocket  
by Alex Shoeb  
for Lib Technologies,  
1997







Slick 41  
by Jeff Bartel  
for Morrow,  
1997/98



Slick 46  
by Jeff Bartel  
for Morrow,  
1997/98



Slick 52  
by Jeff Bartel  
for Morrow,  
1997/98



Revert 60  
by Jeff Bartel and Mike Byrne  
for Morrow,  
1997/98







**COOL**  
136 cm

COOL  
length: 136 cm  
width: 27.00 cm  
deck: 27.00 cm  
deck: 27.56 cm  
deck: 27.56 cm

A rad little board for  
goddess goddess! This  
board is nice and small  
enabling constant con-  
trol through all sorts of  
terrain. A great board-  
ing board for learning  
how to go big, even if  
you aren't on big  
yourself!

MADE IN THE USA





Previous two pages:  
Goddess catalogue,  
1997 designed by  
Scott Clum.  
Board graphics  
designed by  
Susie Larson.



Revert 54  
by Jeff Bartel and Mike Byrne  
for Morrow,  
1997/98



Revert 51  
by Jeff Bartel and Mike Byrne  
for Morrow,  
1997/98



Revert 47  
by Jeff Bartel and Mike Byrne  
for Morrow,  
1997/98



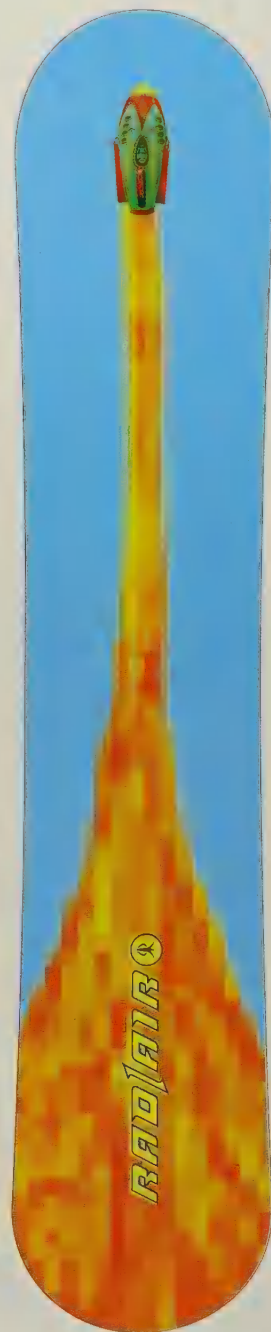
Revert 43  
by Jeff Bartel and Mike Byrne  
for Morrow,  
1997/98



Indis 110, base  
by Marcel Langenegger  
for Rad/Air, 1997/98



Indis 153, base  
by Marcel Langenegger  
for Rad/Air, 1997/98



Indis 120, base  
by Marcel Langenegger  
for Rad/Air, 1997/98

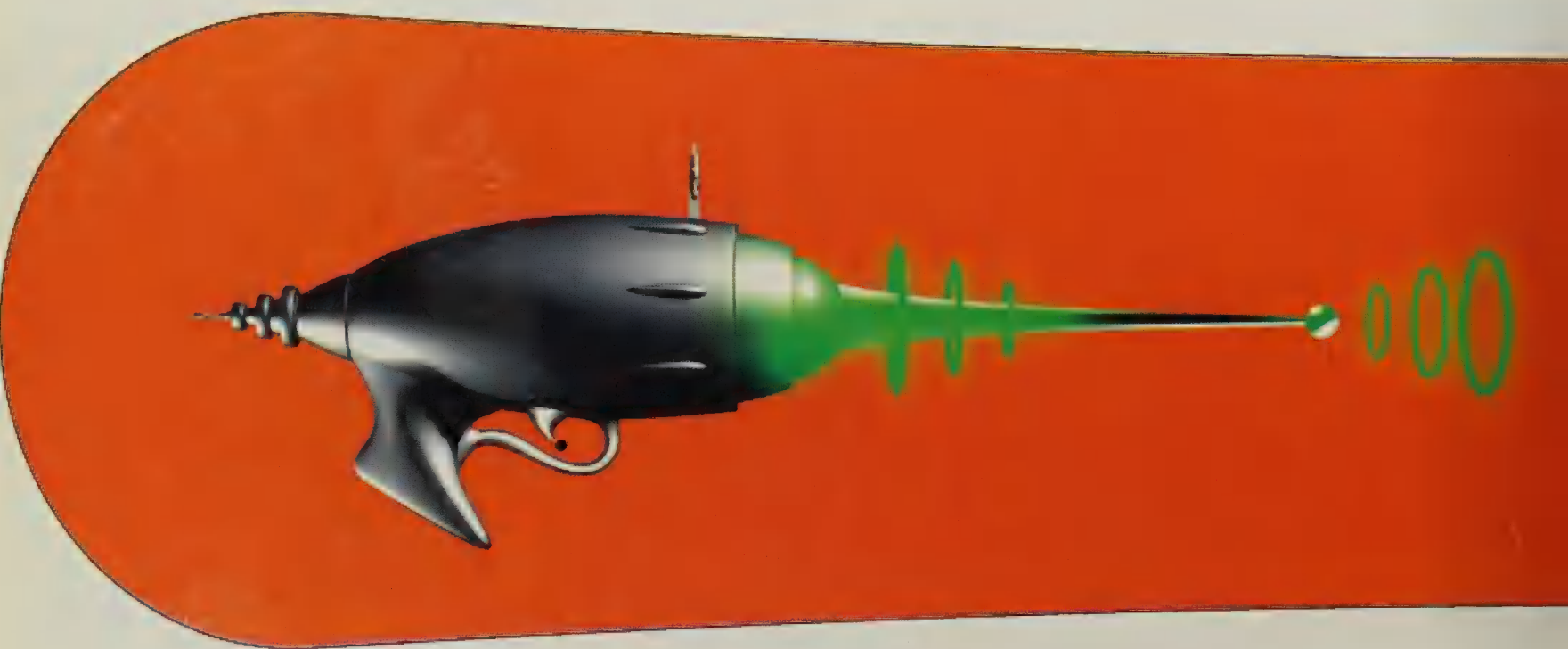


Morgan pro model, base  
by Michael Strassburger,  
Modern Dog for K2, 1996





From left:  
Markus pro model, base;  
Markus pro model, top;  
Morgan pro model, top;  
all by Michael Strassburger,  
Modern Dog for K2,  
1996



Indis 159, base  
by Marcel Langenegger  
for Rad/Air,  
1997/98





*radair*



"OUR Balsa WOOD IS HAND SELECTED  
BY MEN ON HORSES WEARING WHITE  
HATS IN ECUADOR. IF THE WOOD FROM A  
VILLAGE IS NO GOOD, EVERYONE DIES."





Facing page:  
+ series  
by Jeff Bartel  
for Morrow, 1997/98



Escape 47, top  
by Jeff Bartel for  
Morrow, 1997/98



Escape 53, top  
by Jeff Bartel for  
Morrow, 1997/98



Escape 59, top  
by Jeff Bartel for  
Morrow, 1997/98



Escape 64, top  
by Jeff Bartel for  
Morrow, 1997/98

Left to right:  
Escape 47, base  
Escape 53, base  
Escape 59, base  
By Lyle Motley  
for Morrow,  
1997/98



Master 63  
by Jeff Bartel and  
Mike Byrne for  
Morrow, 1997/98



Master 57  
by Jeff Bartel and  
Mike Byrne for  
Morrow, 1997/98



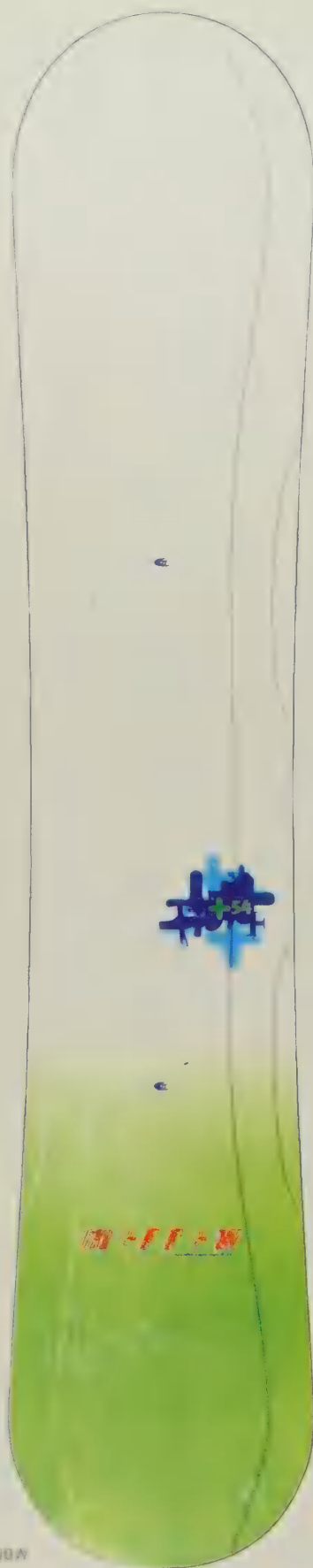
Master 69  
by Jeff Bartel and  
Mike Byrne for  
Morrow, 1997/98



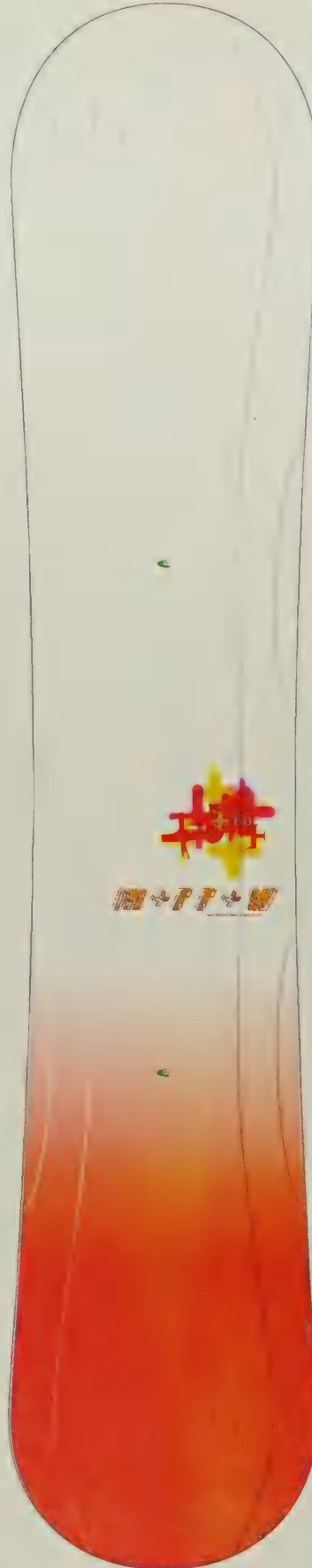
Master 52  
by Jeff Bartel and  
Mike Byrne for  
Morrow, 1997/98







+54  
by Jeff Bartel  
for Morrow,  
1997/98

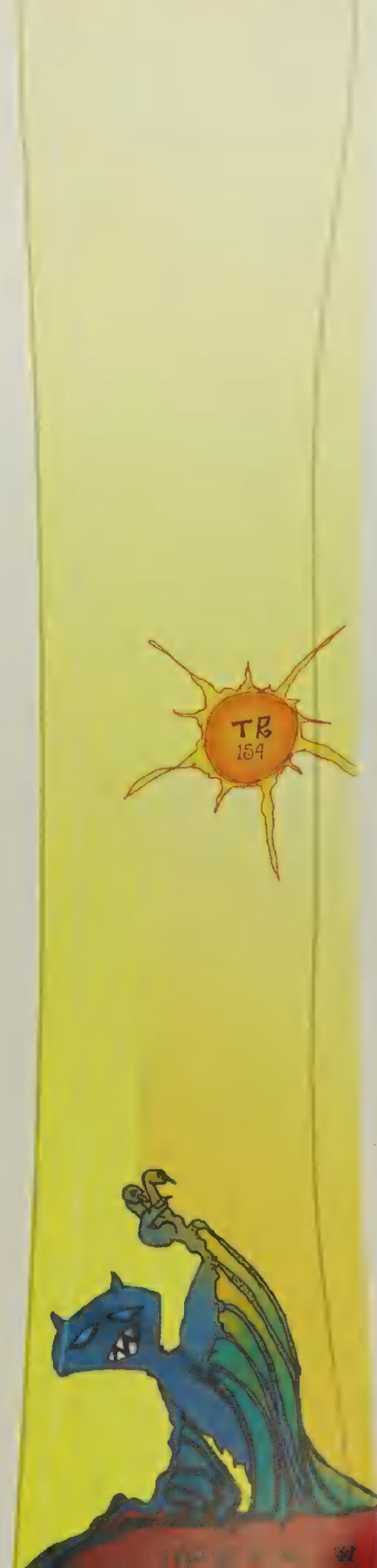
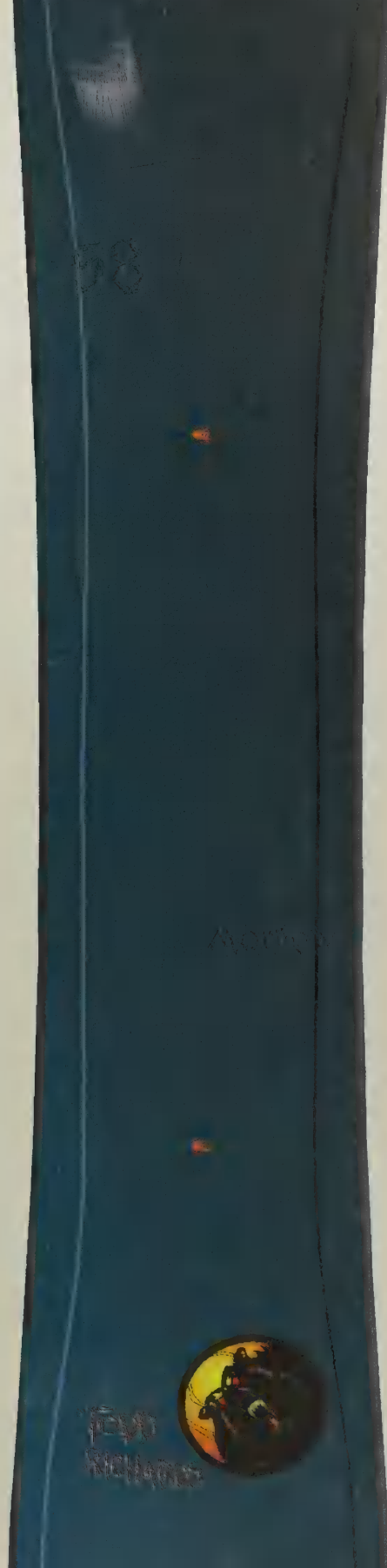


+60  
by Jeff Bartel  
for Morrow,  
1997/98



+67  
by Jeff Bartel  
for Morrow,  
1997/98





Left to right:  
tr46, tr58, tr54  
Todd Richards  
pro boards  
Original drawings  
by Todd Richards,  
art directed by  
Morrow design  
team, 1997/98

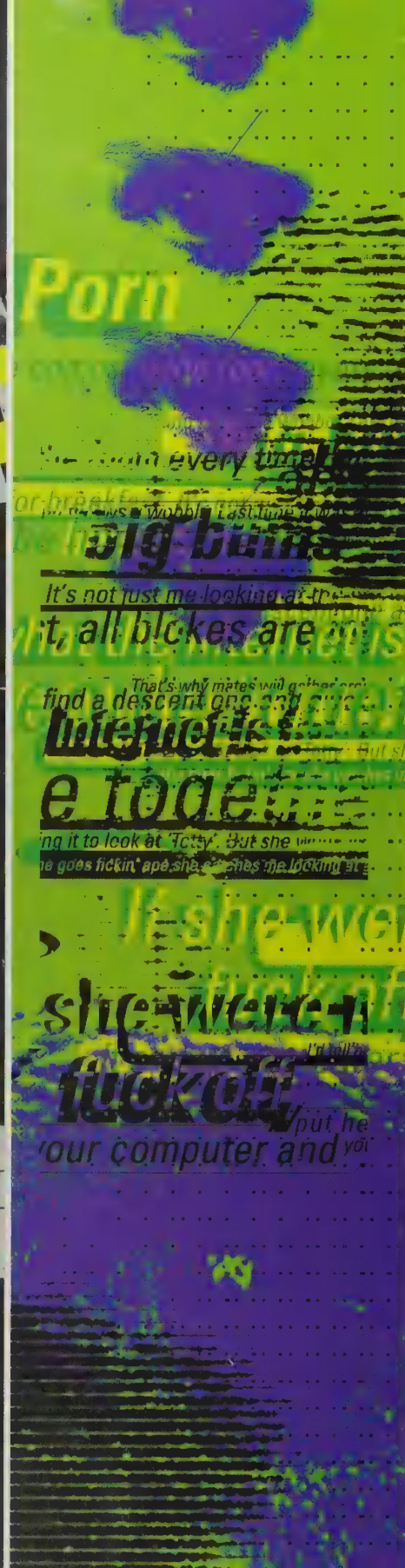
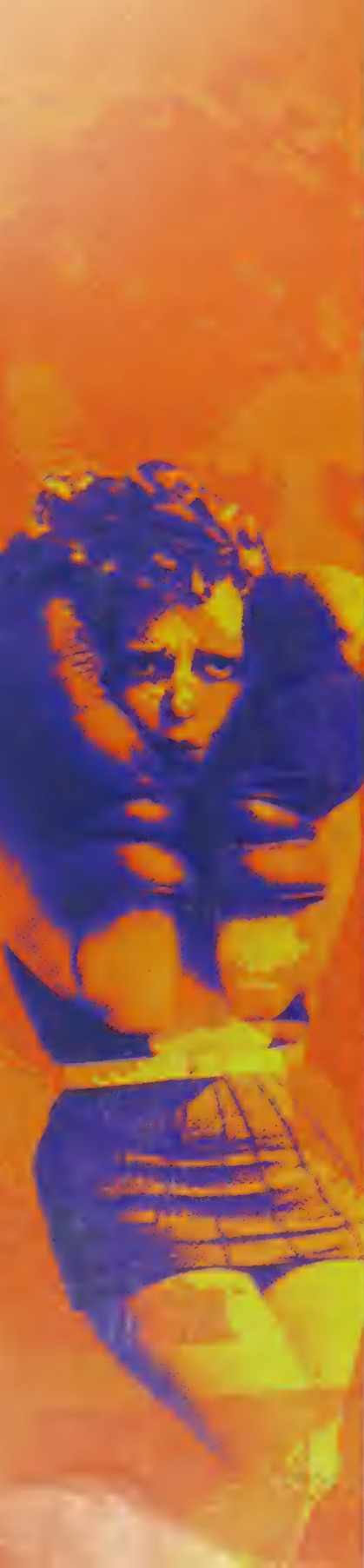


The Attik Design,  
1997

Image courtesy of  
The Attik Design, Inc.







Porn

... would every time

or break ... Wobbling Last time ...

big Buina

It's not just me looking at the

it, all blickes are on

That's why mates will gather and

find a descent one and give

Internet is

e today

ing it to look at 'Totsy'. But she

he goes fiddin' ape she she's the looking at

It she we

she were

fucked

put he

your computer and





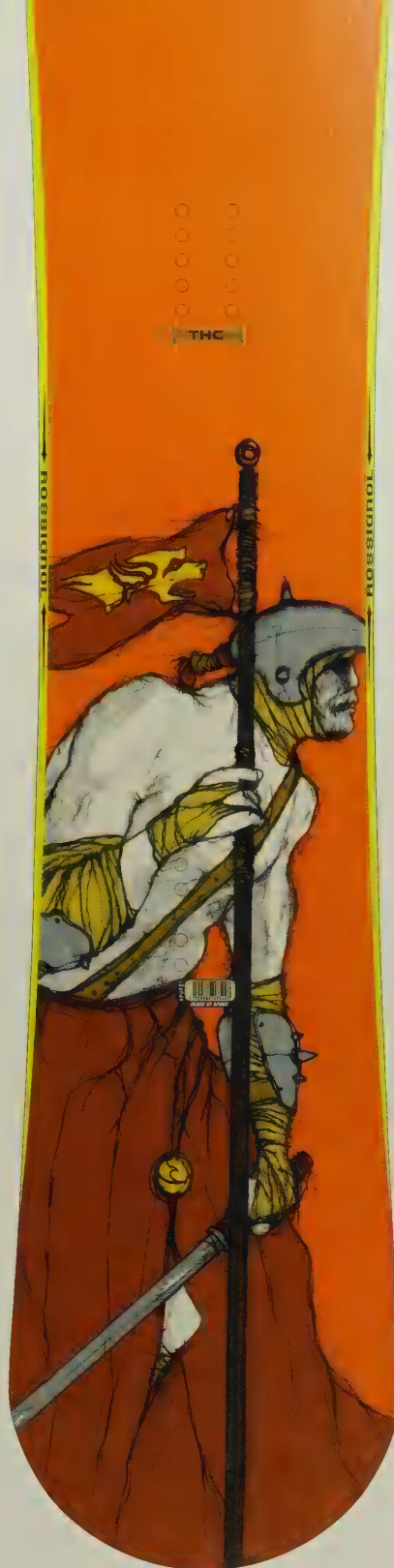
**Bjorn Leines series,**  
**art director Jared Eberhardt,**  
**designer/illustrator Paul Brown for Forum 2002**

The pro wanted to incorporate five styles of martial arts into the graphics, represented by the different animals featured



Proline series,  
designed by Desdoigts & Associés (Paris) for Rossignol,  
creative director Olivier Desdoigts, design team Arnaud Perrier,  
Alberic Goudard and Stephane Sardet, 2002





Premier series,  
designed by Desdoigts & Associés  
(Paris) for Rossignol,  
creative director Olivier Desdoigts,  
design team Arnaud Perrier, Alberic  
Goudard and Stéphane Sardet, 2002



Canyon 67,  
design director Lance Violette,  
designers Michael Jager,  
Shintaro Tanabe, Lance Violette  
at JDK for Burton, 2002



Republik 63,  
design director Lance Violette,  
designer Denis Kegler at JDK,  
illustrator Scott Leonhardt for  
Burton, 2002



Dominant 56,  
design director Lance Violette  
at JDK, designer/illustrator  
Noah Butkus for Burton, 2002

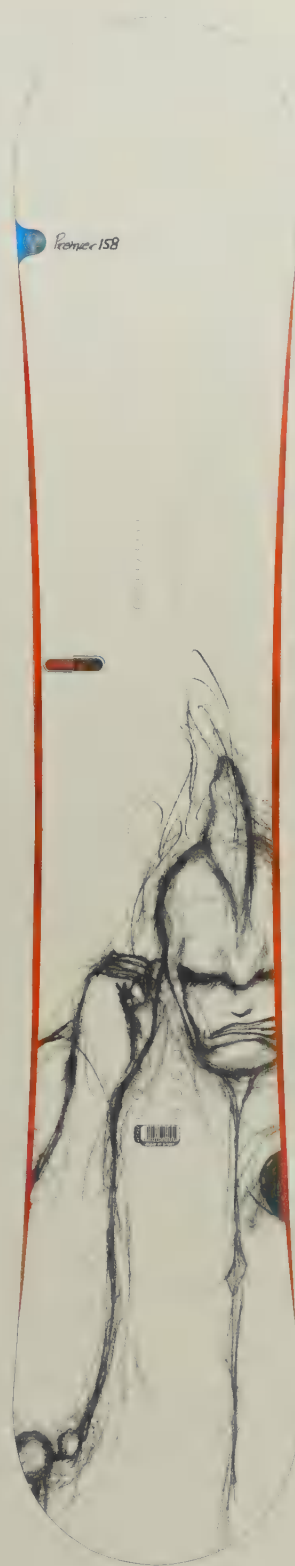
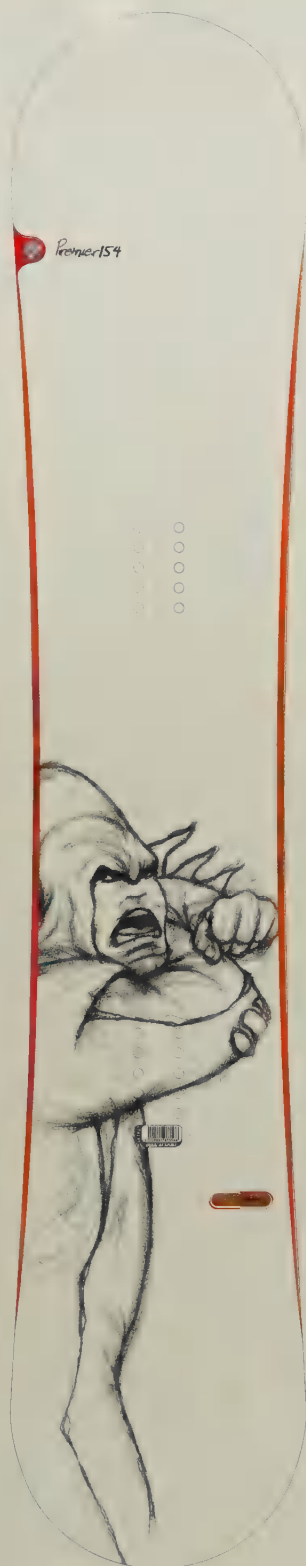
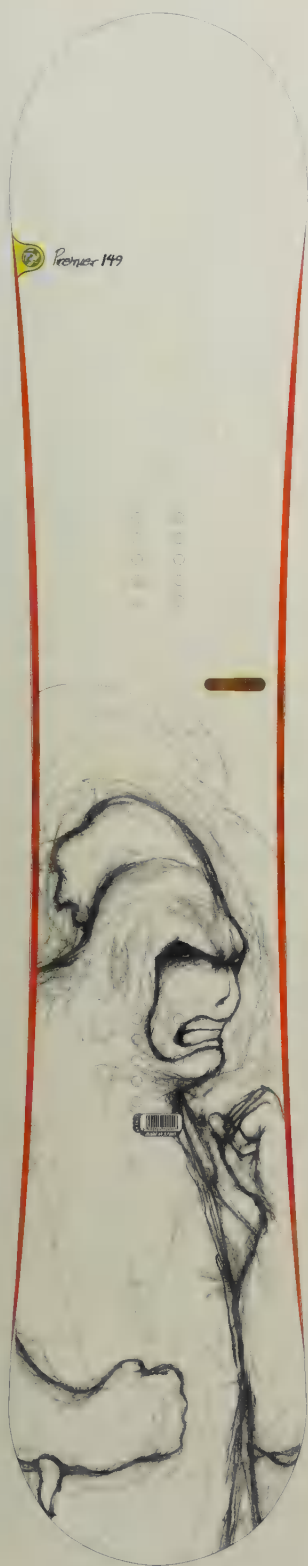


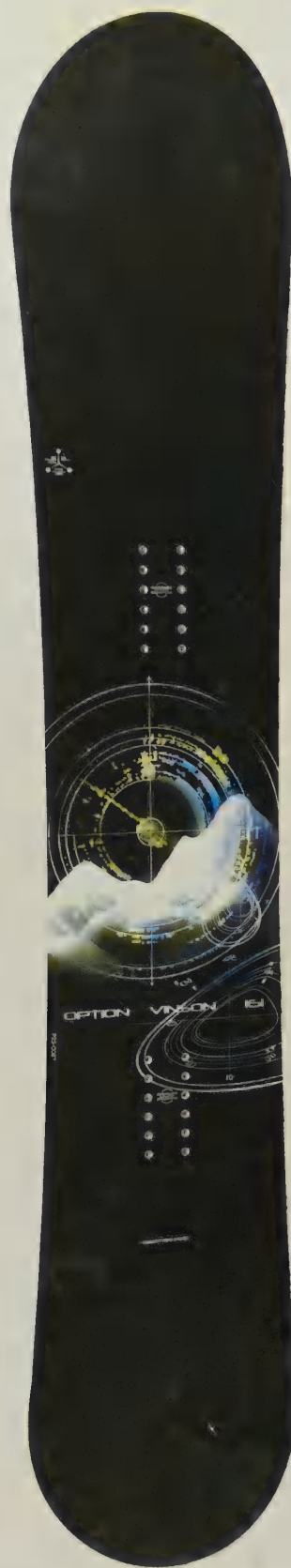
Feelgood 148,  
design director Lance Violette,  
designer Craig Melchiand at JDK,  
illustrator Sabrina Ward Harrison  
for Burton, 2002



Dragon 58,  
design director Lance Violette,  
designer/illustrator Jason Selke  
at JDK for Burton, 2002  
Creative director for all Burton  
boards shown: Michael Jager









Left to right: Sansalone,  
Signature, Vinson and Free Plus,  
all by John Colvin for Option, 2001



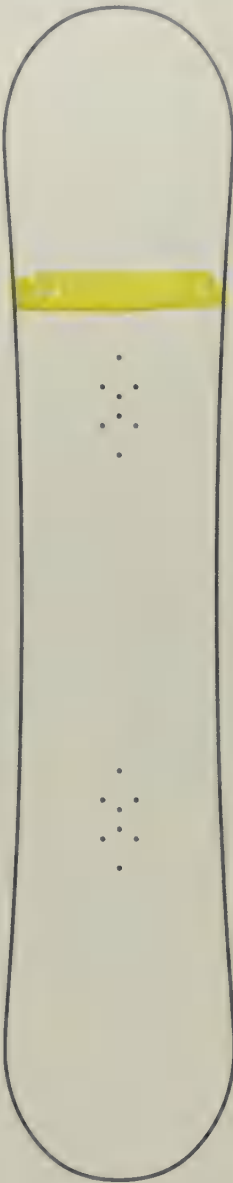
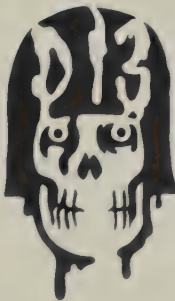
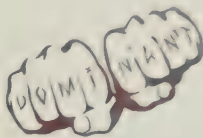
Punch 34,  
design director Lance Violette,  
designer Cody Hudson at JDK,  
illustrator Me Company  
for Burton, 2001  
Creative director for all Burton  
boards shown: Michael Jager



Rush 60,  
design director Lance Violette  
at JDK, designer Andy Jenkins,  
illustrator Geoff McFetridge  
for Burton, 2001



Rush 60,  
design director Lance Violette,  
designer Malcolm Buick at JDK,  
illustrator Dave Kinsey  
for Burton, 2002



Dominant 152,  
design director Lance Violette  
at JDK, designer/illustrator Noah  
Butkus for Burton, 2002  
Creative director for all Burton  
boards shown: Michael Jager

# FROM EXTREME TO MAINSTREAM

The original edition of this book *was* an exercise in bringing a distinct, vibrant *visual* culture to the attention of the *wider world*. We wanted to illustrate that graphic design played an integral part in surfing, skateboarding and snowboarding, albeit to a *varying* degree. Through graphics, these sports *communicated* their culture and ideals. Particularly in skateboarding, where the boards themselves are practically identical, graphics became *virtually* the only means of distinguishing one manufacturer's product from another. Here *was* an activity that had become a *way* of life and it expressed its unique culture *via* graphic design.

Were *we* to embark on such a project today, however, there *would* be no such sense of exploring uncharted territory. In the intervening years, board culture, or more accurately, skateboard culture, has become mainstream. Its attitude and visual language have been co-opted, hijacked perhaps, by the art and media world at large, drawn by its spirit and energy. Its anti corporate, no bullshit agenda is hugely attractive to Ho Logo reading, anti WTO protesting youth. As is its addiction to stupid stunts: MTV's Jackass show and its host of imitators are drawn directly from skate culture and the videos put out by manufacturers. Its production team and presenters are mostly either skaters, or are involved somehow in the skateboard industry. And the Extreme Sports phenomenon also shares much of board sports' audience and attitude.

Board culture is also expressed through one of the biggest recent music scenes - nu metal. Bands and their fans borrow extensively from board culture, not just in clothing but in attitude. In film, renegade director Larry Clark has made skaters and their lives the central theme of his work, becoming an evangelist of the lifestyle and even taking up the sport, aged 47. "There is more life in a skateboarder skating down the street than in a hundred Hollywood actors," he has been noted as saying.

Fashion, of course, has shown an interest. Baggy combat pants and hoodies have made catwalk appearances, while at street level, labels such as Silas, A Bathing Ape and Carhartt are heavily influenced by the culture (Carhartt invited a selection of artists and designers to decorate skateboards for an exhibition which toured its European stores). Burberry even produced a skateboard, complete with trademark checked graphics, for its Autumn/Winter 2001 range of accessories - once it was the makers of The Simpsons employing the skateboard as a symbol of youthful rebellion, now a high fashion house sees it as the perfect complement to its handbags and shoes.

And while at the time of researching the first book, there was already a growing market for boards as art objects, especially surf and skateboards, interest from the visual arts scene in board culture has progressed significantly. Often positioned alongside graffiti artists, board graphics designers are now celebrated in "street art" exhibitions around the world, while the board has become a popular canvas for artists from all genres. There has been a two-way development here: on the one hand, board artists such as Geoff McFetridge have begun to move into the mainstream with commercial illustration commissions (McFetridge has even signed up with a production company to direct music videos). On the other hand, established illustrators such as James Jarvis and Pete Fowler have moved in the other direction with manufacturers such as Heroin and Hessenmob bringing out Illustrator series of boards bearing their designs.

The result of this legitimization of board graphics has been a somewhat heightened sophistication in the output of the skate and snowboard industries from which we have drawn the new content for this edition. When researching the first book, we were made aware of concerns among the skate community, particularly that a growth in the numbers of young boys buying boards was leading to a dumbing down of the graphics with cartoon characters and crude gags becoming the norm. Growth in the industry in the intervening years appears to have forestalled such a visually threatening development, however. It now appears that the skateboard and snowboard industries are big enough to accommodate all tastes. Who would have thought, for example, that there would now be a range of boards sporting illustrations of classic twentieth-century furniture as with Tony Larson's Modern Chair series for Girl? Technological developments have also helped. Instead of the traditional screenprint-

ing, many skateboard companies are now using a new heat transfer process whereby images are output direct from computer to plate. This allows for the unlimited use of colour as well as, for the first time, photographic imagery.

Revisiting the area after a gap of five years, we were delighted to find that the vibrancy and attitude of board graphics remain undimmed, while the added sophistication in approach and technique of the latest work reflects the sports' newly enhanced cultural significance.



## THE AUTHORS

**Patrick Burgoyne** is the editor of leading communication arts magazine, Creative Review, and the author of several design books

**Jeremy Leslie** is Creative Director at John Brown Citrus Publishing, London and is author of the highly successful book Issues: New Magazine Design

## ACKNOWLEDGEMENTS

**Additional research** Sharon Lake

**Divider page photographs** by Geoff Kula (intro), Jeremy Leslie (surf), Rick Kosick (skate) and Stevan Keane (snow)

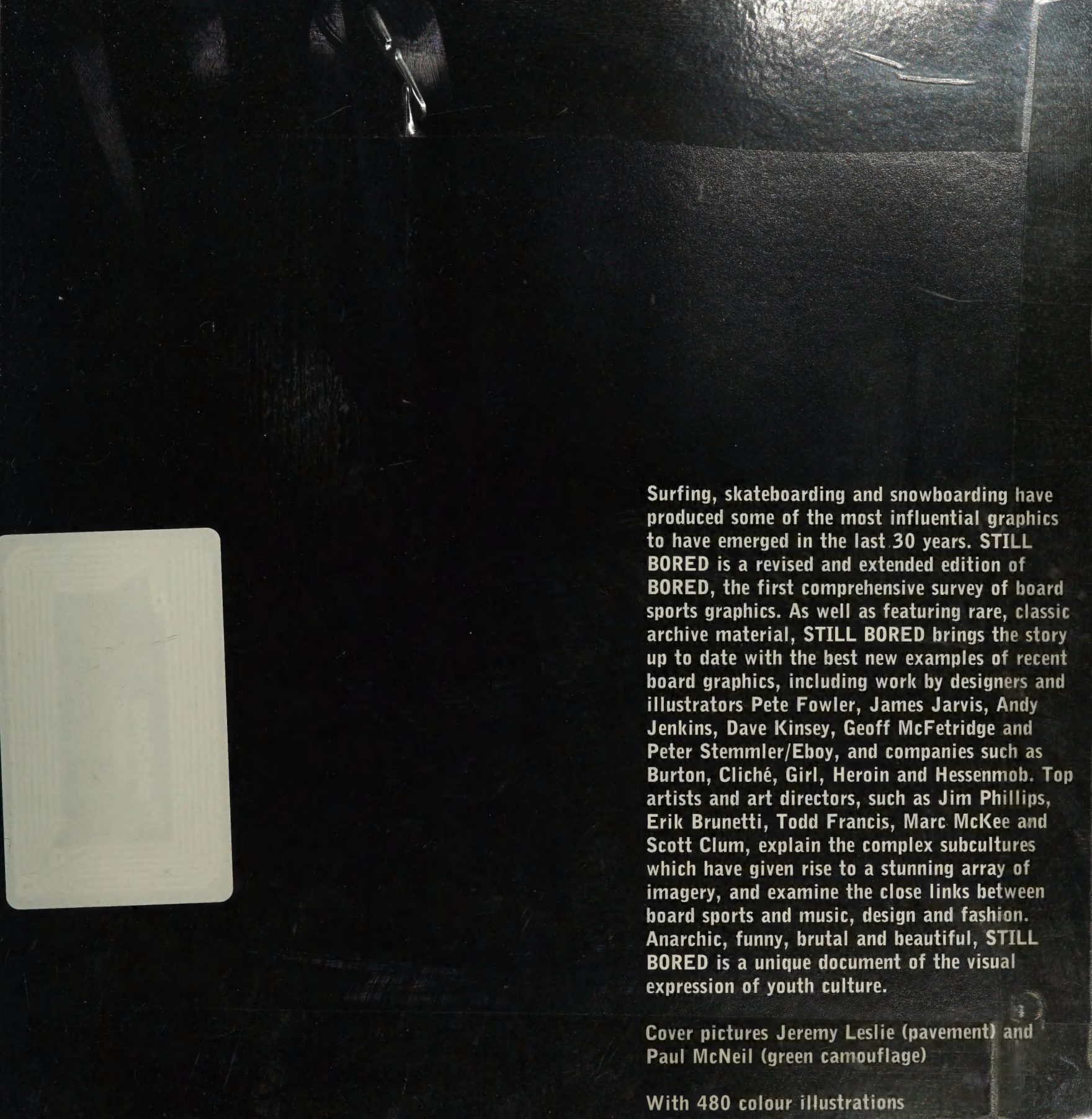
**Action photographs** Page 17 by Warren Bolster for Local Motion, page 50 Stereo pro Greg Hunt, supplied by Deluxe, page 111 supplied by Rad Air

**Additional photography** by Richard Dean

**Special thanks to the following** Jim Phillips, Johnny Rice, Matt Micuda, Bill Stewart, Mitch McEwen, Marcio Zouvi, Jamie Buckingham, everyone at Mambo, Moish Brenman, Steve Ruge, Todd Francis, Andy Jenkins, Misha Hollenbach, Erik Brunetti, Jim Knight, Mike Lesage, John Thomas, Marc McKee, Rick Kosick, Micki Vuckovich, Brian Krezel, Jason Irwin, John Hersey, J. Otto Seibold, Shep Fairey, Scott Clum, Sean Donnell, all at JDK (especially Lance Violette), Robynne Raye, Paul Gruber, Stephan Lauhoff, Steve Wills, Jeff Bartel, Mike Dawson, Carlos Segura, Mark Foster, Jared Eberhardt, Tony Larson and everyone who helped in the making of this book

**BORED**





Surfing, skateboarding and snowboarding have produced some of the most influential graphics to have emerged in the last 30 years. **STILL BORED** is a revised and extended edition of **BORED**, the first comprehensive survey of board sports graphics. As well as featuring rare, classic archive material, **STILL BORED** brings the story up to date with the best new examples of recent board graphics, including work by designers and illustrators Pete Fowler, James Jarvis, Andy Jenkins, Dave Kinsey, Geoff McFetridge and Peter Stemmler/Eboy, and companies such as Burton, Cliché, Girl, Heroin and Hessenmob. Top artists and art directors, such as Jim Phillips, Erik Brunetti, Todd Francis, Marc McKee and Scott Clum, explain the complex subcultures which have given rise to a stunning array of imagery, and examine the close links between board sports and music, design and fashion. Anarchic, funny, brutal and beautiful, **STILL BORED** is a unique document of the visual expression of youth culture.

Cover pictures Jeremy Leslie (pavement) and Paul McNeil (green camouflage)

With 480 colour illustrations

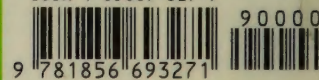


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